The

San Francisco Symphony Orchestra

1922 - 1923

VOL. XII

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1922—TWELFTH SEASON—1923

*—Preceding numeral indicates no programme note.
*—Preceding selection indicates first performance in San Francisco.
**—Preceding selection indicates first performance anywhere.

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SAN FRANCISCO SYMPHONY ORCHESTRA

Alfred Hertz, Conductor

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1922—Twelfth Symphony Season—1923

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The regular season, as heretofore, will consist of twenty-four regular symphony concerts and ten popular concerts, divided into three series:

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Twelve Sunday afternoon concerts (repetition of Friday).

Ten Sunday afternoon Popular concerts.

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1922 1923

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Programme

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SECOND PAIR OF SYMPHONY CONCERTS

Curran Theatre

Friday, November 3, 3:00 P. M.

Sunday, November 5, 2:45 P. M.

PROGRAMME

1. Symphony No. 5 in E Minor.....Tschaikowsky
   Andante—Allegro con anima
   Andante cantabile con alcuna licenza
   Valse—Allegro moderato
   Finale: Andante maestoso—Allegro—
   Allegro vivace

Intermission

2. La Procession du Rocio.....Joaquin Turina
   (First time in San Francisco)
3. Carnival in Paris.....Svendsen

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Curran Theatre

Sunday, October 29, 2:45 P. M.

PROGRAMME

1. Overture to "Oberon".....Weber
2. Symphony in B Minor, "Unfinished".....Schubert
   Allegro moderato
   Andante con moto
3. Ballet Music from "Prince Igor".....Borodin

Intermission

4. Two Hungarian Dances.....Brahms
5. (a) Liebesleid .....Kreisler
   (b) Liebesfreud .....Kreisler
6. Polonaise in E Major.....Liszt

Tickets on sale at Sherman, Clay & Co., on Monday preceding concert, hours 9 to 5; and at Curran Theatre from 10 A. M. on day of concert.

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Friday Afternoon, October 20, 3:00 o'clock

Sunday Afternoon, October 22, 2:45 o'clock

PROGRAMME

1. Symphony No. 1 in C Minor.....Brahms
   - Un poco sostenuto—Allegro
   - Andante sostenuto
   - Un poco allegretto e grazioso
   - Adagio—Piu andante—Allegro non troppo, ma con brio

Intermission

2. Mephisto Waltz .....Liszt
   (First time at these concerts)

3. Suite, "L'Oiseau de Feu" (The Fire Bird).....Stravinsky
   - Introduction—Variations of the Fire Bird
   - Rondo of the Princesses
   - Dance Infernal of the King Kastchei
   - Berceuse and Finale

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PROGRAMME NOTES

Symphony No. 1, C Minor.....Brahms

With most masters the first symphony is but tentative,—is, after all, a mere academic essay. No one thinks of Haydn's or Mozart's first symphony; Beethoven's had little of his musical individuality nor did it emerge from the shadow of his elders. It is interesting to count and to find merely two, Schumann and Brahms, who in the first symphonic work gave an important message. It is, of course, somewhat a matter of age. Brahms had waited longest, and it is not strange that his first word was perhaps the boldest of all. Almost twenty-five years have passed since the death of Brahms, and more than forty years since the first performance of the symphony in C minor. Yet the sense of rugged, radical novelty has not worn away in the hearing.

At once an austerity and a mature originality appear with the first note. The music of Brahms seems truly Pegasean, seems to have grown out of the regular course. You do not feel the paling lines of older masters' influence. The whole process, the fragrance of melody, the lesser figures, the very orchestration, are his own in a striking

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degree. There is no denying that in outline of theme there may be found, here and there, a reminiscent touch such as occurs with most of the older masters.

The opening Sostenuto is like a solemn prologue. Gathering masses move slowly down (in the winds) in doubled thirds, against a rising phrase of strings. Slowly the double pulse rouses the rhythmic motion. Hollow picking of strings and piping of wind are answered with an appealing strain. A big, conclusive sweep of descend-chords leads to the first budding sign of main theme.

When the Allegro theme is upon us with its force and motion, the new strain of violins, such is the maze of motives, is a mere counter-theme to the former phrases of slow-moving harmonies. For, with new vigor of motion, these surging chords are the real theme of Allegro as of Sostenuto and of a later phrase. Thus the sense of pressing onward, groping and struggling through heavy masses, first dimly, then with joyous hope, is the clear idea of this heroic symphony.

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Indeed, the Allegro theme seems to have less of melody than of spring of motion. Other earlier phrases appear, as of the picking strings, only they are transformed in strength and stride. The two elements that most impress us are the fullness of thought of the invocation, holding all the germs of the Allegro song, and then the mastering movement of it all.

In the second movement is the sure sign of great tonal poetry, an Andante melody, tranquil in pace and charged with deep feeling. An especial touch is the big sweep of cadence when we suddenly feel the first motive in lowest basses. Later, in a mood of the rhapsody, is a freer carolling song of the oboe, in fine contrast with the deeper vein of the main melody, that returns in the wood with a new tuneful counter-theme in the higher strings.

The third movement (which takes the place of the customary Scherzo), is beguiling in its own special loveliness; but the chief glory of the symphony is the Finale. The Adagio prelude of the last movement begins with a dim passing of chords like clouds across the tonal horizon, all in the spirit of the first prologue. But now the harmonies of the woodwind are topped with a clear melodic idea in high strings, entirely new. This is the central element in the subtile design. Dangerous as is the injection of a meaning, there is probably nowhere in music a clearer suggestion of impending victory after groping and striving. The climax of this prelude is the famous passage where out of a mass of heaped and strained expectations there flashes, like a ray from heaven, amid softest hum of light wood and lowest brass and strings, a herald phrase in clear and passionate notes of the horn,—herald for the new serene song in first array of martial tones and step.

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Mephisto Waltz ..... **Liszt**

Lenau in this episode of his "Faust," pictures a marriage feast at a village tavern. There is music, there is dancing. Mephistopheles dressed as a hunter looks in at the tavern window, and beckons Faust to enter and take part in the sport. The fiend assures him that a damsel tastes better than a folio, and Faust answers that for some reason or other his blood is boiling. A black-eyed peasant girl maddens him at first sight, but Faust does not dare to greet her. Mephistopheles laughs at him, "who has just had it out with hell, and is now shamefaced before a woman." The musicians do not please him and he cries out: "My dear fellows, you draw a sleepy bow. Sick pleasure may turn about on lame toes to your waltz, but not youth full of blood and fire. Give me a fiddle, it will sound otherwise, and there will be different leaping in the tavern." And Mephistopheles plays a tune. There is wild dancing, so that even the walls are pale with envy

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because they cannot join in the waltz. Faust presses the hand of the dark girl, he stammers oaths of love. Together they dance through the open door, through garden and over meadow, to the forest. Fainter and fainter are heard the tones of the fiddle, they are heard through songs of birds and in the wondrous dream of sensual forgetfulness.

The basses begin the waltz rhythm with long-continued empty fifths, while the first violins indicate the rhythmic movement of the chief theme, to the full enjoyment of those that are enamoured with realistic dissonances. The chief theme is characterized Rustico, marcato. The dance grows wilder and wilder. An amorous waltz tune is then given to the 'celli. The oboe has a seductive air to a fantastic tremolo figuration of the strings. Mephistopheles triumphs and shrieks with glee in his mockery of Faust's love ecstacy.

Suite, "L'Oiseau de Feu" (The Fire Bird).....Stravinsky

According to Ralston in his Russian Folk-Tales, the Fire Bird is known in its native haunts as the Zhar-Ptitsa,—a name less immediately beguiling to the non-Slavic fancy than is the picture that Ralston draws of the creature's place in Russian mythology. "Its appearance

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corresponds with its designation. Its feathers blaze with golden or silvery sheen, its eyes shine like crystal, it dwells in a golden cage. In the depth of the night it flies into a garden and lights it up as brilliantly as could a thousand burning fires. A single feather from its tail illuminates a dark room. It feeds upon golden apples, which have the power of bestowing youth and beauty,—or, according to a Croatian version, on magic grasses."

Continuing our explorations of Russian folk-lore, we encounter the monstrous ogre, Kastchei the Immortal, who exists as one of the many incarnations of the Dark Spirit.

Into the fearful domain of Kastchei there wandered one night, after a long day's hunting, the young Prince Ivan Tsarevitch. In the shadows of an orchard he discerned a marvelous golden bird, with plumage that shone through the darkness as if its wings had been washed in flame. The wondrous creature was sybaritically engaged in plucking golden apples from a silver tree when Ivan gleefully laid hold of her; but, melted by her entreaties, he soon released her, and she flew away, leaving with him, in gratitude, one of her shining plumes.

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The Musical News of San Francisco
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As the night lifted, Ivan saw that he was in the park of an ancient castle, and as he looked, there issued from it twelve lovely maidens, and then a thirteenth, who, despite her sinister number, seemed to Ivan infinitely desirable. Hiding himself, he watched the damsels, who he knew at once to be princesses because of the easy grace with which, as to the manner born, they played with the golden apples and danced among the silver trees. When he could no longer restrain himself, he went among them; and then, because he was young and comely, they made him a present of some 14-karat fruit, and besought him to depart in haste, warning him that he was in the enchanted realm of the maleficent Kastchei, whose prisoners they were, and whose playful habit it was to turn to stone whatever venturesome travelers he could decoy. But Ivan, with his eyes on the beautiful thirteenth princess, was undismayed, and would not go. So they left him. Then the Prince, made bold by love, flung open the gates of the castle, when out swarmed a grotesque and motley throng of slaves and buffoons, soldiers and freaks, the Kikimoras and the Bolibochki

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and the two-headed monsters,—subects and satellites of the Ogre,—and finally the terrible Kastchei himself, who sought to work his petrifying spell upon Ivan. But the Fire-Bird's golden feather, which Ivan still carried, proved to be a magic talisman, against which the wicked power of the Ogre could not prevail.

And then the Fire-Bird herself appeared. First she caused the Ogre and his crew to begin a frenzied dance, which grew ever wilder and wilder. When they had fallen to the ground exhausted, the Fire-Bird disclosed to Ivan the absurdly simple secret of Kastchei's immortality: In a certain casket the Ogre preserved an egg. The life of Kastchei was only as long as the life of this egg. If the egg were broken Kastchei would die. It did not take Ivan long to find the egg and dash it to the ground, whereupon Kastchei expired, and the castle vanished, and the captive knights who had been turned to stone came to life and joined in the general merry-making, while Ivan and the Tsarevna, the most beautiful of the Princesses, gazed expectantly into each other's eyes.

Compiled by Music Dept., Public Library

Florence May's two-volume book on Brahms is not only very exhaustive, but is quite evidently a labor of love. Beginning with the second volume she gives many of her personal recollections from the days when she began to study the piano with him. There are also vivid glimpses of him in Ethel Smyth's fascinating "Impressions That Remained."

Huneker's book on Liszt is very readable with one specially good chapter headed "List and His Contemporaries." Liszt himself was a voluminous letter writer and the English translation of the letters edited by La Mara form a history of his contemporaries, friends, acquaintances and enemies. And does it not seem strange to think of Liszt writing to Czerny as "My Very Dear Master"?

The English critic, Edwin Evans, calls Stravinsky a "Contrapuntal Titan." He spent a day with him and told about it in the Musical America for February 12, 1921. In a later number, November 26, Edgar Istel talks of Stravinsky's musical creed. Some people think he has none. Percy Scholes has a brief sketch about him in his book of essays "Everyman and His Music." There is a pen and ink sketch of him by Stuart Davis in the August Dial,—bare and meagre of outline,—but symbolically expressive of his radicalism.

There is an article on Modern Music in the October Yale Review by David Stanley Smith, himself a composer of distinction. And Carl Engel, Chief of the Music Division of the Library of Congress, carries on a musical discussion on Jazz in the August Atlantic.

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San Francisco Symphony Orchestra

ALFRED HERTZ, *Conductor*

SEASON 1922-1923

FIRST BERKELEY CONCERT

HARMON GYMNASIUM

THURSDAY EVENING

OCTOBER 26, 1922

8:15 O'CLOCK

PROGRAMME

1. Symphony No. 1 in C Minor..... *Brahms*

   Un poco sostenuto—Allegro.
   Andante sostenuto.
   Un poco allegretto e grazioso.
   Adagio—Piu andante—Allegro non troppo, ma con brio.

INTERMISSION

2. Ballet Music from "Prince Igor"..... *Borodin*
3. Mephisto Waltz..... *Liszt*

Symphony No. 1 in C Minor.....*Brahms*

With most masters the first symphony is but tentative—is, after all, a mere academic essay. No one thinks of Haydn's or Mozart's first symphony; Beethoven's had little of his musical individuality nor did it emerge from the shadow of his elders. It is interesting to count and to find merely two, Schumann and Brahms, who in the first symphonic work gave an important message. It is, of course, somewhat a matter of age. Brahms had waited longest, and it is not strange that his first word was perhaps the boldest of all. Almost twenty-five years have passed since the death of Brahms, and more than forty since the first performance of the symphony in C minor. Yet the sense of rugged, radical novelty has not worn away in the hearing.

At once an austerity and a mature originality appear with the first note. The music of Brahms seems truly Pegasean, seems to have grown out of the regular course. You do not feel the paling lines of older masters' influence. The whole process, the fragrance of melody, the lesser figures, the very orchestration are his own in a striking degree. There is no denying that in outline of theme there may be found here and there a reminiscent touch such as occurs with most of the older masters.

The opening Sostenuto is like a solemn prologue. Gathering masses move slowly down (in the winds) in doubled thirds, against a rising phrase of strings. Slowly the double pulse rouses the rhythmic motion. Hollow picking of strings and piping of wind are answered with an appealing strain. A big, conclusive sweep of descending chords leads to the first budding sign of main theme.

When the Allegro theme is upon us with its force and motion, the new strain of violins, such is the maze of motives, is a mere counter-theme to the former phrases of slow-moving harmonies. For, with new vigor of motion, these surging chords are the real theme of Allegro as of Sostenuto and of a later phrase. Thus the sense of pressing onward, groping and struggling through heavy masses, first dimly, then with joyous hope, is the clear idea of this heroic symphony. Indeed the Allegro theme seems to have less of melody than of spring of motion. Other earlier phrases appear, as of the picking strings, only they are transformed in strengh and stride. The two elements that most impress us are the fullness of thought of the invocation, holding all the germs of the Allegro song, and then the mastering movement of it all.

In the second movement is the sure sign of great tonal poetry, an Andante melody, tranquil in pace and charged with deep feeling. An especial touch is the big sweep of cadence when we suddenly feel the first motive in lowest basses. Later, in a mood of the rhapsody, is a freer carolling song of the oboe, in fine contrast with the deeper vein of the main melody, that returns in the wood with a new tuneful counter-theme in the higher strings.

The third movement (which takes the place of the customary Scherzo) is beguiling in its own special loveliness; but the chief glory of the symphony is the Finale. The Adagio prelude of the last movement begins with a dim passing of chords like clouds across the tonal horizon, all in the spirit of the first prologue. But now the harmonies of wood-wind are topped with a clear melodic idea in high strings, entirely new. This is the central element in the subtle design. Dangerous as is the injection of a meaning, there is probably nowhere in music a clearer suggestion of impending victory after groping and striving. The climax

of this prelude is the famous passage where out of a mass of heaped and strained expectations there flashes, like a ray from heaven, amid softest hum of light wood and lowest brass and strings, a herald phrase in clear and passionate notes of the horn—herald for the new serene song in first array of martial tones and step.

Ballet Music from "Prince Igor".....*Borodin*

Borodin, the Russian composer, was born in 1834 and began to compose his opera "Prince Igor" in 1870, but his progress was so slow that when he died in 1887 only the prologue and the first two acts had been finished, and his friends, Rimsky-Korsakow and Glazounow, completed the work. The plot of "Prince Igor" is based upon a national poem, "The Epic of the Army of Prince Igor," a production of remote origin, which narrates the expedition made in the twelfth century by Russian princes against the nomadic Polovtsi, who had invaded the Russian principalities.

The ballet music played tonight is part of the opera completed by Borodin himself, and is divided into two parts. These superbly barbaric dances and songs are intended to distract and delight the Slavic Prince Igor, who, although a prisoner of the Khan Kontshak of the Polovtsi, is treated with all respect in the hope that he will consent not only to a lasting peace with the Polovtsi, but also to the union of Igor's son Vladimir with the Khan's beautiful daughter.

Mephisto Waltz.....*Liszt*

Lenau, is this episode of his "Faust," pictures a marriage feast at a village tavern. There is music, there is dancing. Mephistopheles, dressed as a hunter, looks in at the tavern window, and beckons Faust to enter and take part in the sport. The fiend assures him that a damsel tastes better than a folio, and Faust answers that for some reason or other his blood is boiling. A black-eyed peasant girl maddens him at first sight, but Faust does not dare to greet her. Mephistopheles laughs at him, "who has just had it out with hell, and is now shamefaced before a woman." The musicians do not please him and he cries out: "My dear fellows, you draw a sleepy box. Sick pleasure may turn about on lame toes to your waltz, but not youth full of blood and fire. Give me a fiddle, it will sound otherwise, and there will be different leaping in the tavern." And Mephistopheles plays a tune. There is wild dancing, so that even the walls are pale with envy because they cannot join in the waltz. Faust presses the hand of the dark girl, he stammers oaths of love. Together they dance through the open door, through garden and over meadow, to the forest. Fainter and fainter are heard the tones of the fiddle, they are heard through the songs of birds and in the wondrous dream of sensual forgetfulness.

The basses begin the waltz rhythm with long-continued empty fifths, while the first violins indicate the rhythmic movement of the chief theme, to the full enjoyment of those who are enamored with realistic dissonances. The chief theme is characterized Rustico, marcato. The dance grows wilder and wilder. An amorous waltz tune is then given to the solo 'cello. The oboe has a seductive air to a fantastic tremolo figuration of the strings. Mephistopheles triumphs, and shrieks with glee in his mockery of Faust's love ecstasy.

UNIVERSITY OF CALIFORNIA
GREEK THEATRE

SAMUEL J. HUME, Director

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ANNOUNCES

The Grace Cathedral Choir of Boys and Men in a programme of Russian, German, and English songs—Wheeler Auditorium, November 2, at 8:15 p.m. Admission, 50 cents, no tax.

JOHN COWPER POWYS will give the fifth lecture of the series on Makers of Modern History or Types of National Statesmanship, Bismarck—German Imperialism, on Wednesday evening, November 1, at 8:15. Admission, 75 cents, no tax.

"Enter Madame," by Gilda Varesi. The third Wheeler Hall Production. A comedy of the artistic temperament. Wheeler Auditorium, October 30, 31—8:15 p.m. Admission, 75 cents.

SECOND BERKELEY CONCERT

THURSDAY EVENING

NOVEMBER 9, 1922

1. Symphony No. 5 in E Minor ..... *Tschaikowsky*
   Andante—Allegro con anima.
   Andante cantabile con alcuna licenza.
   Valse—Allegro moderato
   Finale: Andante maestoso—Allegro—Allegro vivace.

INTERMISSION

2. Two Hungarian Dances ..... *Brahms*
3. (*a*) Liebesleid ..... *Kreisler*
   (*b*) Liebesfreud ..... *Kreisler*
4. Polonaise in E Major ..... *Liszt*

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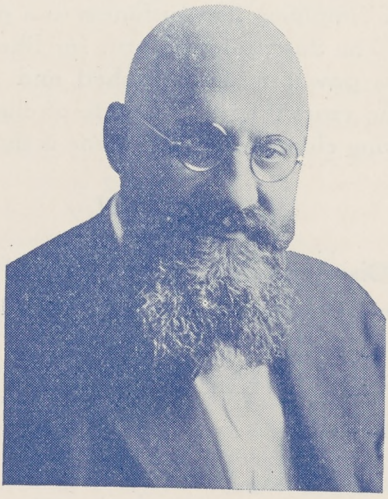
Oakland Symphony Series

1922—SEASON—1923



ALFRED HERTZ, Conductor

SAN FRANCISCO SYMPHONY ORCHESTRA

AUDITORIUM OPERA HOUSE

Oakland, California

Saturday Evening, October 28, 1922

Eight-Thirty O'Clock

Management, ZANNETTE W. POTTER

Auspices, Musical Association of San Francisco

PROGRAMME

1. Symphony No. 1, C Minor ..... Brahms

Un poco sostenuto—Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio—Piu Andante—Allegro non troppo, ma con brio

With most masters the first symphony is but tentative,—is after all, a mere academic essay. No one thinks of Haydn's or Mozart's first symphony; Beethoven's had little of his musical individuality nor did it emerge from the shadow of his elders. It is, of course, somewhat a matter of age. Brahms had waited longest, and it is not strange that his first work was perhaps the boldest of all. This monumental work, the finest of Brahms' symphonies, was hailed by von Bulow as "the tenth" implying its worthiness to a place by the side of Beethoven's nine. The description is just, for like them it has stood the test of time, its power is undiminished and standing in serene grandeur through the years it speaks in spite of changing fashion with the voice of convincing eloquence which alone is that of true greatness.

INTERMISSION

2. Suite from "L'Oiseau de Feu" (The Fire Bird) ..... Stravinsky

Introduction—Variations of the Fire Bird
Rondo of the Princesses
Dance Infernal of the King Kastchei
Berceuse and Finale

The story of this striking ballet concerns the brilliant Fire Bird, which is pursued by a young hunter, Ivan. The opening scene is a

Second Attraction Season 1922-1923

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NEXT FRIDAY NIGHT, NOVEMBER 3, 1922

8:30 P. M.

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deep forest; the Fire Bird glides down and is caught by the youth. After a struggle the bird so enchants the young man with its dazzling beauty that he is induced to release it, first being given one of the brilliant feathers and a promise of faithful protection. As the day dawns a group of beautiful maidens enter, one of them, Tsarvena, being unusually lovely. She informs the youth that they are held under a spell by a mighty ogre, Kastchei, who allows them one hour of freedom each day. After an impassioned love scene between Ivan and Tsarvena, the maidens are compelled to return to the ogre's castle, and in trying to follow them the young man is seized and taken before Kastchei who attempts to place him under the magic spell. But, thinking of the feather, the youth waves it aloft. The presence of the wonderfully brilliant plume acts as an enchantment over the entire court; all begin dancing, the ogre himself being unable to resist the mighty influence of the Fire Bird. The dancing becomes more and more furious until all fall down exhausted. The Fire Bird again comes into view and indicates to the youth a hollow tree in which is found a casket containing a huge egg. Upon lifting the egg the entire assemblage suddenly becomes active again, and seeing the egg in the hands of Ivan, Kastchei is horrified as it contains his soul; as long as the egg remains unbroken he will have everlasting life. Ivan dashes the egg to the ground, the ogre drops dead and all his subjects are freed. In wild exhultation, they bring regal robes and Ivan and Tsarvena are united amid a scene of riotous splendor.

3. Polonaise in E Major.....Liszt

Liszt wrote two polonaise for piano solo, the one played tonight being the most familiar. The arrangement for orchestra is by Karl Miller-Berghaus who also orchestrated the popular second Rhapsody. The musical form polonaise is in 3-4 time and though originally a Polish dance, is in reality a stately march which, in Europe, is often used to open formal balls and other festive gatherings.

SECOND SYMPHONY CONCERT

First "Pop" of the 1922-23 Season

SATURDAY NIGHT, NOVEMBER 4, 1922

Program

1. Overture to "Oberon" .....Weber
2. Unfinished Symphony .....Schubert
3. Ballet Music from "Prince Igor".....Borodin
4. Two Hungarian Dances .....Brahms
5. (a) Liebesleid .....Kreisler
   (b) Liebesfreud ....Kreisler
6. Overture to "William Tell".....Rossini

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1922 — 1923

Alfred Hertz
Conductor

Programme

First Popular

ANNOUNCEMENT

SECOND PAIR OF SYMPHONY CONCERTS

Curran Theatre

Friday, November 3, 3:00 P. M.

Sunday, November 5, 2:45 P. M.

PROGRAMME

1. Symphony No. 5 in E Minor.....Tschaikowsky
   Andante—Allegro con anima
   Andante cantabile con alcuna licenza
   Valse—Allegro moderato
   Finale: Andante maestoso—Allegro—
   Allegro vivace

Intermission

2. La Procesion del Rocio.....Joaquin Turina
   (First time in San Francisco)
3. Carnival in Paris.....Svendsen

ANNOUNCEMENT

SECOND POPULAR CONCERT

Curran Theatre

Sunday, November 12, 2:45 P. M.

PROGRAMME

1. Ruy Blas Overture .....Mendelssohn
2. Third Movement from "Lenore" Symphony.....Raff
3. Hungarian Rhapsody No. 2.....Liszt

Intermission

4. Introduction to Act III, Dance of the Apprentices and Procession of the Guilds from "Die Meistersinger" ..... Wagner
5. (a) Valse Triste .....Sibelius
   (b) Pas des Fiances from "Ruses d'Amour"..Glazounow
6. Sylvia Ballet Suite .....Delibes

Tickets on sale at Sherman, Clay & Co., on Monday preceding concert, hours 9 to 5; and at Curran Theatre from 10 A. M. on day of concert.

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Founded December 20, 1909 — Incorporated February 3, 1910

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The San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

1922—Season—1923

FIRST POPULAR CONCERT

362nd Concert

CURRAN THEATRE

Sunday Afternoon, October 29, 2:45 o'clock

PROGRAMME

1. Overture to "Oberon" ..... Weber
2. Symphony in B Minor, "Unfinished" ..... Schubert
   Allegro moderato.
   Andante con moto.
3. Ballet Music from "Prince Igor" ..... Borodin

Intermission

4. Two Hungarian Dances ..... Brahms
5. (a) Liebesleid ..... Kreisler
   (b) Liebesfreud ..... Kreisler
6. Polonaise in E Major ..... Liszt

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PROGRAMME NOTES

Overture to "Oberon".....**Weber**

The great success of Weber's operas, particularly "Der Freischutz" and "Euryanthe," led to an offer from the directors of Covent Garden in London for an opera to be written for production in that theatre. Weber was in failing health at the time, but undertook the commission and selected a fairy tale by Wieland, "Oberon," as the subject of the libretto. The overture was the last portion which he wrote, as it is also his last musical composition. The overture is a resume of the musical contents of the opera and has been placed among the finest of the romantic overtures the world possesses. After the introduction there is heard the prolonged horn tones representing the call of Oberon, the king of the fairies. All the elves of his kingdom obey the summons. The famous crashing chord, which comes as a striking surprise, concludes the introduction. The leading subject and the love song form the material for the main section, and the closing subject is the melody of the well-known "Ocean, thou mighty monster" aria of the third act.

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Assets	$76,170,177.18
Deposits	72,470,177.18
Capital Actually Paid Up	1,000,000.00
Reserve and Contingent Funds	2,700,000.00
Employees' Pension Fund	385,984.61

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Symphony in B Minor, "Unfinished" ..... **Schubert**

The outward circumstances of the "Unfinished Symphony" are exceedingly simple. Schubert had applied for admission to the Gesellschaft der Musikfreunde of Vienna, in 1821, as a viola player, and had been refused. A society in Graz elected him an honorary member. In acknowledgment Schubert sent these two movements. Duncan, in his excellent book on Schubert, boldly suggests that the symphony is really not unfinished—any more than were Beethoven's Sonatas in E Minor and F Sharp. At any rate the work that came into being with so little ceremony was never heard by the composer and fell into neglect for forty years, has ever since the first hearing maintained itself as the highest concentration of beauty in musical form—in so far as this may be said of any work. It is in music what the Venus of Milo is in sculpture, the Sistine Madonna in painting, or the Iliad in epic poetry.

The symphony opens with a melody in the 'cellos and basses, an impressive foreshadowing of the yearning theme which the clarinet

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and oboe then announce with a whispering flow of string accompaniment. After an episode of appealing modulatory phrases, there is a full close in B minor followed by three transitional sustained chords in bassoon and horns which melt into G major as the 'cellos sing one of the most beautifully lyric themes ever conceived. Its repetition by the violins is interrupted by a chord of portentous warning. There is then a reminiscent repetition of the motives of the second theme in the bass. After the more vigorous harmony of full orchestra chords, canonical treatment of the second theme in beautifully melting chords in wood-wind closes the section. The development period opens with a passage that has few equals for profound expressiveness and thrilling mysticism. After a recurrence of the introductory measures of the movement in 'cellos and basses the harmony moves to a C major chord and the same theme is repeated in canonical form between the violins, bassoons and violas, the 'cellos and basses furnishing a background of ominous tremolo. The melody then rises higher and higher over harmonies of passionate appeal and a climax is reached in the despairing cry of the violins over a minor ninth harmony. The passage in its musical content and orchestral color is profoundly moving and on hearing it we may well join in Beethoven's dictum that "truly Schubert had the divine spark." The remaining measures of the short working-out consist of dramatic outbursts of full harmony in the orchestra, punctuated with fragments of thematic statement in simple form. The recapitulation is normal in its regularity, and is concluded by a short coda build on the introduction theme and here charged with a feeling of inexorable fatality.

A tone of sad resignation pervades the first part of the andante.

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A naive phrase in the strings appears after the introductory chords in the bassoon and horns. A second time announced, it has a cadence the material of which becomes an important factor of the movement's development. A second theme is then sung by all the wind instruments with a strongly marked counterpoint in unison by the strings staccato. The confident but restrained joy of this phrase is in marked contrast to the preceding section. A middle section of the movement commences with a melody in the clarinet with a syncopated string accompaniment. This is repeated in the oboe and terminates the second time in a phrase of the most graceful line answered by the oboe and flute. Then there follows a tutti of resolute feeling, after which motives of the last theme are slightly developed. The movement ends with a recapitulation of all the sections in their original order and form.

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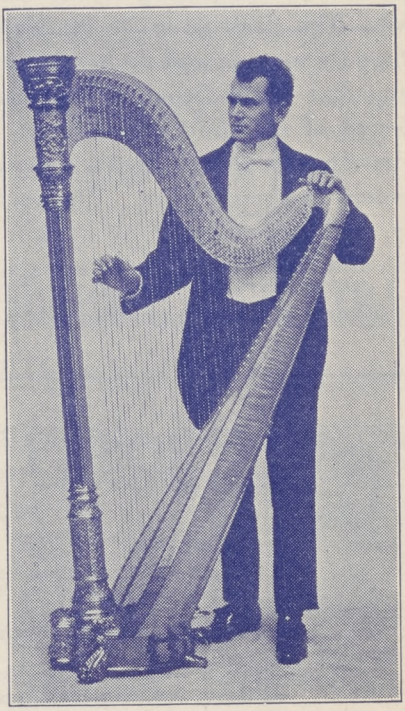

Ballet Music from "Prince Igor".....**Borodin**

Borodin, the Russian composer, was born in 1834 and began to compose his opera "Prince Igor" in 1870, but his progress was so slow that when he died in 1887 only the prologue and the first two acts had been finished, and his friends Rimsky-Korsakow and Glazounow completed the work. The plot of "Prince Igor" is based upon a national poem, "The Epic of the Army of Prince Igor," a production of remote origin, which narrates the expedition made in the twelfth century by Russian princes against the monadic Polovtsi, who had invaded the Russian principalities.

The ballet music played today is part of the opera completed by Borodin himself, and is divided into two parts. These superbly barbaric dances and songs are intended to distract and delight the Slavic Prince Igor, who, although a prisoner of the Khan Kontshak of the Polovtsi, is treated with all respect in the hope that he will consent

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not only to a lasting peace with the Polovtsi, but also to the union of Igor's son Vladimir, with the Khan's beautiful daughter.

Two Hungarian Dances.....Brahms

To many of the uninitiated the name of Brahms stands as something to be avoided in searching for music of the lighter and entertaining sort. He has, however, written some of the most tuneful and easily comprehended music, in his Hungarian dances. When Brahms was a boy, he attended concerts given by the great Hungarian violinist, Remenyi, who included in his performances examples of Hungarian music, such as Friskas and Czardas. The odd rhythms and harmonies fascinated Brahms, and when, a few years later, he went on tour with Remenyi, as the latter's pianist, he made a serious study of Hungarian music. It was not until some years later, however, that these studies bore fruit in the shape of Hungarian Dances, which continued to appear from time to time as piano duets. In the first two

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sets the themes used were neither original with Brahms nor were they folk-tunes, but were themes taken from the works of Keler-Bela, Rizner, Travnik and other contemporaneous composers. Later he used the genuine folk-melodies, as Bach and Beethoven had done before him.

The dances proved so popular, not only with the public, but with musicians, that Brahms arranged some of them for orchestra. The fourth book was orchestrated by Dvorak, and the third and part of the first, by Parlow.

Liebesleid and Liebesfreud.....Kreisler

Fritz Kreisler, the eminent violinist, was born in Vienna in 1875. His talent manifested itself at an early age, and under his father's instructions the boy made such progress that at the age of seven he was admitted to the conservatory where he started under Auber and Hellmesgerger, and in 1885 won the gold medal. After a tour of the

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United States in 1889 he abandoned music and took up the study of medicine and art. He again appeared in the concert field in 1899.

The two numbers played today, more widely known as violin solos, need no special annotation as they are both of instant appeal. The orchestral arrangement of the Liebesleid is by Alfred Hertz and the Liebesfreud is by Frederick Stock.

Polonaise in E Major.....Liszt

Liszt wrote two polonaise for piano solo, the one played today being the most familiar. The arrangement for orchestra is by Karl Miller-Berghaus who also orchestrated the popular second Rhapsody. The musical form polonaise is in 3-4 time, and though originally a Polish dance, is in reality a stately march which, in Europe, is often used to open formal balls and other festive gatherings.

Compiled by Music Dept., Public Library

Besides the two best-known biographies of Tschaikowsky (the one by his brother and the other by Rosa Newmarch), there are several good magazine articles in English. In the Atlantic Monthly, vol. 89, page 175, there is one by Daniel Gregory Mason called "Two Tendencies in Modern Music: Tschaikowsky and Brahms." J. C. Hadden, who always seems to be interested in the love affairs of musicians, has an article on "His Mysterious Marriage," in volume 11 of the New Music Review. A more recent essay and a very fine one appeared in the Musical Quarterly, volume 5, page 364. It is a psychological analysis by C. L. Buchanan called "The Unvanquishable Tschakowsky."

Due to the generosity of Senor J. C. Cebrian the library has a really fine collection of Spanish music, among which are several piano solos by Joaquin Turina. Besides piano music there are operas, sacred music, songs and violin music in this collection. In the last number of the Musical Quarterly there is an article by G. Elliott, Jr., on "Our Musical Kinship With the Spaniards." He speaks of Turina with Manuel de Falla as "the two most prominent living representatives of this school," and goes on to say that the most interesting feature of the individual members of the modern Spanish school is "that they are the most recent of all nationalistic schools to achieve something of worth. Turina and his work are mentioned many times in Carl Van Vechten's book "The music of Spain."

The Contemporary Review publishes a very fine essay by Sydney Grew "The Revival of Elizabethan Music." Mr. Grew writes of the change brought about by radical influences from Elizabethan poetry to Georgian poetry, in other words from Shakespeare to Pope, and tells how the same change occurred in music. But we have been much longer returning to an appreciation of the music than of the literature. To quote: "We are now on the threshhold of a revival in Elizabethan music which will be the parallel of the revival 120 years ago of intelligent interest in Elizabethan poetry." An important article in strengthening the knowledge that English music in its pre-Handelian days of originality is the peer of the music of any other nation.

New York appears to be getting seriously to the task of licensing vocal teachers. Beginning with the August numbers nearly every issue of Musical America has had letters, articles or other discussion on the subject.

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PROGRAMME

1. Symphony No. 5 in E Minor.....Tschaikowsky

   Andante—Allegro con anima

   Andante cantabile con alcuna licenza

   Valse—Allegro moderato

   Finale: Andante maestoso—Allegro—Allegro vivace

Intermission

2. Carnival in Paris.....Svendsen

3. Symphonic Poem, "Sargasso".....Edward F. Schneider

Edward F. Schneider, born in Omaha, Nebraska, studied pianoforte with F. L. King in San Jose, Dr. Louis Lisser in San Francisco, and X. Scharwenka in New York, later studying in Berlin with H. Barth and O. B. Boise. Mr. Schneider, who is a resident of San Jose, is a prominent member of the San Francisco Bohemian Club, and has composed the music for two of the annual Grove Plays, also a symphony, "In Autumn Time," which has been performed by the San Francisco Symphony Orchestra, and numerous songs and violin and piano pieces.

Sargasso is dedicated to S. Ritter Brown, and is based on a legend of the Sargasso Sea by Down Byrne.

"Westward from the Azores and northward from the Canaries, Sargasso Sea lies—'The port of missing ships'—a vast expanse of green islets and islands and continents. Weed shows green like emerald and rises out of the water like the grass of a meadow trailing to the wind. It might be a new-born continent, or an old, forgotten one, so far does it stretch and so lonely is it. Brendan, the Irish saint and mariner, on his way westward searching for Paradise, returned after plowing one day through it, 'the barren place it seemed to him,' the folk stories say —'without music, without company, without wrestling and mellow ale; a prison for lost souls.'

"And this vast meadow of green weed—beneath which lost Atlantis sleeps—was, according to the old Punic writers, a great trap set by malign gods jealous of the explorations of men. They spoke of it as drawing the ships of the African mariners into it as by a magnet. Even great galleys with two banks of oars, could do nothing against it. The men strained and tottered and died at their posts. The galleys lay lifeless and silent, like an old captain's fancy on his green lawn. And then, at first little by little and then faster and faster, great trailing weeds crept over it with the tortuous motions of snakes. They spun themselves into a web and covered the vessel from high carved prow to low round stem until nothing remained except a monstrous mound on which a stray albatross might alight.

"Weeds rose high and implacable until by sheer weight they drove the ship down inch on inch and deck on deck; until prow and spars and masts were thrust beneath the waters and it wafted downward through the layers of the ocean as a dead leaf flutters from a tree; until it rested among the spires of the Lost City. And again the weed became as smooth as a carpet and as green as a great layer of emeralds. And the sun played on it with a seductive iridescent shimmer. And the trap was opened again."

4. Polonaise in E Major.....Liszt

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Sunday, November 19, 2:45 P. M.

PROGRAMME

1. Symphony No. 4 ..... Beethoven

---

2. A Set of Four ..... Sowerby
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3. Sakuntala Overture ..... Goldmark

ANNOUNCEMENT

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Curran Theatre

Sunday, November 12, 2:45 P. M.

PROGRAMME

1. Ruy Blas Overture ..... Mendelssohn
2. Third Movement from "Lenore" Symphony ..... Raff
3. Hungarian Rhapsody No. 2 ..... Liszt

Intermission

4. Introduction to Act III, Dance of the Apprentices and Procession of the Guilds from "Die Meistersinger" ..... Wagner
5. (a) Valse Triste ..... Sibelius
   (b) Pas des Fiances from "Ruses d'Amour" .. Glazounow
6. Sylvia Ballet Suite ..... Delibes

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ALFRED HERTZ, Conductor

1922—Season—1923

SECOND PAIR OF SYMPHONY CONCERTS

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CURRAN THEATRE

Friday Afternoon, November 3, 3:00 o'clock

Sunday Afternoon, November 5, 2:45 o'clock

PROGRAMME

1. Symphony No. 5 in E Minor.....Tschaikowsky
   Andante—Allegro con anima
   Andante cantabile con alcuna licenza
   Valse—Allegro moderato
   Finale: Andante maestoso—Allegro—
   Allegro vivace

Intermission

2. La Procesion del Rocio.....Joaquin Turina
   (First time in San Francisco)

3. Carnival in Paris.....Svendsen

Notice.—Patrons desiring programmes sent to them in advance of each concert may secure same upon payment of $1.00 which will cover the entire season. Names and remittance may be sent to A. W. Widenham, 457 Phelan Building, or to the Symphony Box Office, Sherman, Clay & Co.

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PROGRAMME NOTES

Symphony No. 5 in E Minor.....Tschaikowsky

The Fifth Symphony tempts one irresistibly to an elaborate program of epic nature. We seem to see whole nations in revolt, mourning, rejoicing, conquering. The exaltation which it produces, as it builds up its cumulative emotions, is almost more than human nerves can stand.

The symphony, though it begins in a certain ominous feeling of minor, ends with the opening melody and rhythm transformed in joyous major. The march rhythm of the opening Andante is carried suddenly into a quick trip, Allegro con anima, where the main theme of the first movement now begins, freely extended as in a full song of verses. New accompanying figures are added, contrasting phrases or counter-melodies to the theme. One expressive line plays against the wilder rhythm of the theme, with as full a song in its own mood as the other. A new rhythmic motive, of great charm, is answered by a bit of the theme. Out of it all grows, in a clear welded chain, another

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JUNE 30th, 1922

Assets	$76,170,177.18
Deposits	72,470,177.18
Capital Actually Paid Up	1,000,000.00
Reserve and Contingent Funds	2,700,000.00
Employees' Pension Fund	385,984.61

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episode, where the old rhythm is a mere gentle spur to the new plaint. Later the three melodies come again in the former order, and the big climax of the plaintive episode precedes the end, where the main theme dies down to a whisper.

The second movement opens with a preluding choral in lowest strings, after which the solo horn begins with a languishing song. The clarinet presently twines a phrase about the tune until a new answer sounds in the oboe, that now sings in answering and chasing duet with the horn. The phrase of oboe proves to be the main song, in full extended periods, reaching a climax with all the voices. Well defined is the middle episode in minor reared on a new theme of the clarinet with an almost fugal polyphony that departs from the main lyric mood. At the height all the voices fall into a united chorus on the original motto of the symphony. The first melodies of the Andante now return with big sweep and power, and quicker phrases from the

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episode. The motto reappears in a final climax, in the trombones before the hushed close.

The tune of the Valse is first played by the violins, with accompanying strings, horns and bassoons. Again a profounder design is reversed for the second part, with a running phrase in spiccato strings against a slower upward glide of bassoons. Later the themes are inverted, and the second is redoubled in speed. The whole merges naturally into the first waltz, with a richer suite of adorning figures. The dance does not end without a soft reminder (in low woodwind) of the original sombre phrase.

In the Finale the main legend of the symphony is transformed and transfigured in a new, serener mood, and is brought to a full melodic bloom. Indeed here is the idealization of the original motto. Andante maestoso it begins in the tonic major. When the theme ceases, the brass blow the rhythm on a monotone, amidst an ascending obligato of strings. In answer comes a new phrase of chorale. Later the chorale is sounded by the full band, with intermediate beats of rhythmic march. Once more there is a well-marked episode, with a full share of melodic discussion, of clashing themes, of dramatic struggle. First in the tonic minor a theme rises from the last casual cadence in resonant march, Allegro vivace. Then follows a duet, almost a harsh grating of an eccentric figure above against a smoother melody below. The themes are inverted. Presently out of the din rises a charming canon on the prevailing smoother phrases, that soars to a

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full sweep of song. A new hymnal melody comes as a final word. Though the main motto returns in big chorus, in full extension, in redoubled pace and wild abandon, still the latest melody seems to contend for the last say. Or, rather, it is a foil in its simple flow, to the revel of the motto, now grown into a sonorous, joyous march. And we seem to see how most of the other melodies, the minor episode, the expressive duet, have sprung from bits of the main text.

"La Procesion del Rocio".....**Joaquin Turina**

A preface on the score tells us that "every year in the month of June the Procesion del Rocio (of the Dew), in which the greatest families of the town take part in their equipages, makes an entry into Triana in honor of the Virgin, whose standard is borne to music amidst a brilliant cavalcade on a silver car drawn by oxen.

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"Triana is in festive attire, there is dancing in the streets, a drunken reveller sound a street song; but the dance tunes are interrupted by the arrival of the Procession heralded by a flute player and a drummer; the religious chant, sounded several times, breaks out in climactic triumph, mingled with the accents of the Royal March, to the sound of the chimes in full swing. Then the dances and the festive songs are resumed; but their clangor diminishes until it dies away."

The city of Triana, a suburb of Seville, is famous for its quaint religious processions that date from earliest Christian centuries, and for the beauty of the folk-dances, especially in the gitana or gypsy quarter.

The music is divided into two parts: I. Triana en fete; II. La Procession. The full band is revelling in festivity, harp and all, with free play of rhythm, to a brief exultant refrain of the horns, a quick gliding song of the lower reed, a slower of the oboe, and a noisy acclaim of the whole chorus. The song continues more quietly with a

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blending of the two strains and a new exultant burst in the first rhythm. We must remember how the Spanish dance is often intermingled with song. A new even rhythm appears, Allegretto, with a saucy patter of the flutes, and expressive phrases of the trumpet and later of the 'cellos. The main song returns Allegro vivace in 3-4 time and rises quickly to the first joyous refrain. Right out of the festivity, or into it, as the sounds die away to a solemn chord, the flute warbles over a droning harmony.

Now, Andante con moto, the moving melody of the chant sounds in soulful choir of divided 'cellos; but the drums are still lightly tapping and the flutes blow a pattering comment. Almost like a lyric song sounds the chant. Now the flute interrupts with a careless strain over a droning bass, in a light fugal chatter with other voices; and now a warm strain of the chant sounds in midst of the chatter and patter. Intermingled is a later light refrain of the first melody, with a soft rattle of the tambourine. To a louder strum and

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drum returns the jingle of the flute, joined by the piccolo and clarinet. At the height of the festivity comes an impassioned burst of the chant in wood, brass and strings, to the lively swing of the chimes and a gay tune of the trumpets, with anon a crash of cymbals. The song merges into a new exultant blast, followed by a glorious verse of the first melody of the oboe. The revel dies down. In softest tones comes a last strain of the chant, ending in a final acclaim.

"Carnival in Paris".....**Svendsen**

Johann S. Svendsen, a Norwegian by birth, spent not a little of his life in foreign lands. A pupil of the Leipzig conservatory from 1863 until 1867 he proceeded, on leaving that institution, to Denmark, Scotland, Norway and finally to Paris. In the French capital he arrived in 1868, and there he remained until the outbreak of the Franco-German war necessitated a return to cities in which art would be less hampered by the violent activities of war. In 1872, having paid a visit to America, Svendsen made his way to Bayreuth where he came into intimate association with Richard Wagner. It was here that he composed the "Carnival in Paris," but it was not until 1877

Information for Symphony Patrons

Tickets for all concerts are placed on sale at Sherman, Clay and Company's box office on the Monday preceding each concert. Orders may be telephoned in; Sutter 6000, Local 36. Tickets reserved must be called for before five P. M. on the day preceding the concert. On the day of a concert, tickets for that concert will be at the Curran Theatre. Season tickets may be purchased at any time during the season for the remaining concerts in the series.

Patrons are requested to detach tickets from their season ticket book before presenting at the door.

The continuation of the San Francisco Symphony Orchestra is made possible through the voluntary contributions received. Amounts of $100 and above constitute a membership in the Musical Association; lesser amounts may be subscribed to the Emergency Fund. Subscriptions may be made at any time.

that the work was published. When the work was played for the first time in England at the Crystal Palace, Sir George Grove, the writer of the program analysis, summed up the characteristics of the composition thus:

"This piece is obviously a representation of the fun and frolic of Mardi Gras, or Shrove Tuesday, to which narrow dimensions the carnival at Paris has now shrunk. Mr. Svendsen has lived in the French capital for some time and would naturally be struck by the peculiar features of the day, to which there is nothing analogous in his native Norway. The bustle, color and picturesque effect of the scene as depicted will strike everyone and does not need any attempt at minute elucidation of scenes, circumstances or persons, all of which, in the absence of any labels by the composer, must be merely conjecture."

Compiled by Music Dept., Public Library

The famous Thayer's "Life of Beethoven" being at last translated and published, the library has a copy, the gift of the Beethoven Association, whose funds made possible the publication of the book.

Two other good Beethoven books in the library are: "Beethoven as depicted by his contemporaries" and "Letters," a critical edition edited by Dr. A. C. Kalischer.

There are three new books of essays on various subjects. One is by Romain Rolland and called "A musical tour through the land of the past." Some of the chapter headings will indicate its interest:

A humorous novel by an 18th century musician.
The autobiography of a forgotten master: Telemann, the successful rival of J. S. Bach.
Metastasio: the forerunner of Gluck.
A musical tour across Europe in the 18th century.

Another book is Sonneck's "Miscellaneous studies in the history of Music."

There are chapters on

Early American operas.
Music in our libraries.
The 1st edition of Hail, Columbia!
Guillame Lekeu (the young Belgian genius who died at 24).

The third book is by an Englishman, W. J. Turner, "Music and Life."

There are many interesting titles in it:

Unadulterated music.
The morality of music.
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Max Reger, a musical philosophy.

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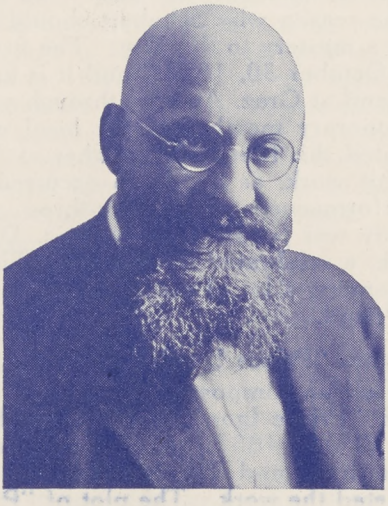

ALFRED HERTZ, Conductor

SAN FRANCISCO SYMPHONY ORCHESTRA

AUDITORIUM OPERA HOUSE

Oakland, California

Saturday Evening, November 4, 1922

Eight-Thirty O'Clock

Management, ZANNETTE W. POTTER

Auspices, Musical Association of San Francisco

PROGRAMME

1. Overture to "Oberon" ..... **Weber**

The overture to "Oberon" is a resume of the musical contents of the opera and has been placed among the finest of the romantic overtures the world possesses. After the introduction there is heard the prolonged horn tones representing the call of Oberon, the king of the fairies. All the elves of his kingdom obey the summons. The famous crashing chord, which comes as a striking surprise, concludes the introduction. The leading subject and the love song form the material for the main section, and the closing subject is the melody of the well-known "Ocean, thou mighty monster" aria of the third act.

2. Symphony in B Minor, "Unfinished" ..... **Schubert**

I Allegro moderato II Andante con moto

Only the first two movements of Schubert's eighth symphony, universally known as "The Unfinished," are complete. There are nine bars of a third movement, a Scherzo, and there the symphony stops; and yet among all the composer's works not one is more beautiful in ideas or perfect in form than this. No more of it has ever been found and the reason why Schubert should have left it incomplete has remained a mystery to this day. The first page of the score is dated "Vienna, October 30, 1822," and it is known that Schubert sent it to an old friend at Graz, Austria, through whose efforts he had been elected an honorary member of the local musical society. In 1827 Schubert visited this friend, but neither at Graz nor elsewhere did he ever hear his work, as his death occurred thirty-seven years before its first performance. For forty-three years it remained unknown, but finally was produced at Vienna, December 16, 1865, by Johann Herbeck, a celebrated Viennese conductor of that period, who had found it among a lot of dusty old manuscripts in the house of Schubert's old friend.

3. Ballet Music from "Prince Igor" ..... **Borodin**

Borodin, the Russian composer, was born in 1834 and began to compose his opera, "Prince Igor," in 1870, but his progress was so slow that when he died in 1887 only the prologue and the first two acts had been finished, and his friends, Rimsky-Korsakow and Glazounow, completed the work. The plot of "Prince Igor" is based upon a national poem, "The Epic of the Army of Prince Igor," a production of remote origin, which narrates the expedition made in

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the twelfth century by Russian princes against the nomadic Polovtsi, who had invaded the Russian principalities.

INTERMISSION

4. Two Hungarian Dances.....Brahms

When Brahms was a boy, he attended concerts given by the great Hungarian violinist, Remenyi, who included in his performances examples of Hungarian music such as Friskas and Czardas. The odd rhythms and harmonies fascinated Brahms, and when, a few years later, he went on tour with Remenyi, as the latter's pianist, he made a serious study of Hungarian music. It was not until some years later, however, that these studies bore fruit in the shape of Hungarian Dances, which continued to appear from time to time as piano duets.

5. Liebesleid and Liebesfreud.....Kreisler

Fritz Kreisler, the eminent violinist, was born in Vienna in 1875. His talent manifested itself at an early age, and under his father's instructions the boy made such progress that at the age of seven he was admitted to the conservatory, where he started under Auber and Hellmesberger, and in 1885 won the gold medal. After a tour of the United States in 1889 he abandoned music and took up the study of medicine and art. He again appeared in the concert field in 1899. The two numbers played tonight, more widely known as violin solos, need no special annotation as they are both of instant appeal. The orchestral arrangement of the Liebesleid is by Alfred Hertz and the Liebesfreud is by Frederick Stock.

6. Overture to "William Tell".....Rossini

This overture, which is played probably as often as any other single work at concerts the world over, was called by Berlios "a symphony in four parts." The opening Andante depicts the serene solitude of Nature at dawn, it being rudely interrupted by the beginning of the second movement—a string passage suggesting the distant mutterings of a storm. This comes nearer and nearer until the full fury of the storm bursts upon the ear. The storm dies down into a refreshing calmness once more and is succeeded by a beautiful pastoral with a delicious melody for the English horn. As the last notes of the melody die away, the trumpets enter with a brilliant fanfare on the splendid finale, a fitting climax to a great work.

THIRD SYMPHONY CONCERT

Thursday Night, November 30, 1922, 8:30 P. M. Sharp

Soloist, MABEL RIEGELMAN, Soprano

1. Symphony No. 4, G. Major..... Mahler

Bedachtig.
In Gemachlicher Bewegung.
Ruhevoll.
Sehr Behaglich.
(Soprano Solo by Miss Riegelman.) (First performance in California.)

2. Symphonic Suite, "Scheherazade" ..... Rimsky-Korsakow

The Sea and Sindbad's Ship.
The Narrative of the Calendar Prince.
The Young Prince and the Young Princess.
Festival at Bagdad. The Sea. The Ship Goes to Pieces on a Rock Surmounted by the Statue of a Warrior. Conclusion.

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ALFRED HERTZ, Conductor

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Wednesday Evening, November 8, 1922

EXPOSITION AUDITORIUM

Auspices of the Mayor and Board of Supervisors
Direction Auditorium Committee: J. Emmet Hayden, Chairman, Edwin G. Bath, Charles J. Powers

PROGRAM

1. Prelude to "Lohengrin" ..... Wagner
2. Symphony in B Minor, "Unfinished" ..... Schubert
   Allegro moderato
   Andante con moto
3. Carnival in Paris ..... Svendsen

Intermission

4. Prelude to The Deluge ..... Saint-Saens
   (Violin solo, Louis Persinger)
5. Two Hungarian Dances ..... Brahms
6. (a) Liebesleid ..... Kreisler
   (b) Liebesfreud ..... Kreisler
7. March, "Pomp and Circumstance" ..... Elgar
   (Uda Waldrop at the organ)

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(OVER)

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EXPOSITION AUDITORIUM

After his sensational success at his New York debut last year, Dupre played a series of eight remarkable recitals in that city alone, besides three in Philadelphia, in a space of less than five weeks to audiences approximating 50,000 persons.

Thousands were unable to obtain admission to the New York recitals, while in Philadelphia his audiences numbered over 8,000 at each recital. This remarkable record is not only a tribute to the genius of Dupre and his powers as a virtuoso and improvisateur, but also indicates a general awakening of interest in the organ throughout the country. His single appearance in this city will be of interest to all lovers of good music.

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Popular Prices

(OVER)

San Francisco Symphony Orchestra

ALFRED HERTZ, *Conductor*

SEASON 1922-1923

SECOND BERKELEY CONCERT

HARMON GYMNASIUM

THURSDAY EVENING

NOVEMBER 9, 1922

8:15 O'CLOCK

PROGRAMME

1. Symphony No. 5 in E Minor ..... *Tschaikowsky*
   Andante—Allegro con anima.
   Andante cantabile con alcuna licenza.
   Valse—Allegro moderato
   Finale: Andante maestoso—Allegro—Allegro vivace.

INTERMISSION

2. Two Hungarian Dances ..... *Brahms*
3. (*a*) Liebesleid ..... *Kreisler*
   (*b*) Liebesfreud ..... *Kreisler*
4. Polonaise in E Major ..... *Liszt*

Symphony No. 5 in E Minor.....*Tschaikowsky*

The Fifth Symphony tempts one irresistibly to an elaborate programme of epic nature. We seem to see whole nations in revolt, mourning, rejoicing, conquering. The exaltation which it produces, as it builds up its cumulative emotions, is almost more than human nerves can stand.

The symphony, though it begins in a certain ominous feeling of minor, ends with the opening melody and rhythm transformed in joyous major. The march rhythm of the opening *Andante* is carried suddenly into a quick trip, *Allegro con anima,* where the main theme of the first movement now begins, freely extended as in a full song of verses. New accompanying figures are added, contrasting phrases or counter-melodies to the theme. One expressive line plays against the wilder rhythm of the theme, with as full a song in its own mood as the other. A new rhythmic motive, of great charm, is answered by a bit of the theme. Out of it all grows, in a clear welded chain, another episode, where the old rhythm is a mere gentle spur to the new plaint. Later the three melodies come again in the former order, and the big climax of the plaintive episode precedes the end, where the main theme dies down to a whisper.

The second movement opens with a preluding chorale in lowest strings, after which the solo horn begins a languishing song. The clarinet presently twines a phrase about the tune until a new answer sounds in the oboe, that now sings in answering and chasing duet with the horn. The phrase of oboe proves to be the main song, in full extended periods, reaching a climax with all the voices. Well defined is the middle episode in minor reared on a new theme of the clarinet with an almost fugal polyphony that departs from the main lyric mood. At the height all the voices fall into a united chorus on the original motto of the symphony. The first melodies of the *Andante* now return with big sweep and power, and quicker phrases from the episode. The motto reappears in a final climax, in the trombones before the hushed close.

The tune of the *Valse* is first played by the violins, with accompanying strings, horns, and bassoons. Again a profounder design is reversed for the second part, with a running phrase in spiccato strings against a slower upward glide of bassoons. Later the themes are inverted, and the second is redoubled in speed. The whole merges naturally into the first waltz, with a richer suite of adorning figures. The dance does not end without a soft reminder (in low woodwind) of the original sombre phrase.

In the *Finale* the main legend of the symphony is transformed and transfigured in a new, serener mood, and is brought to a full melodic bloom. Indeed here is the idealization of the original motto. *Andante maestoso* it begins in the tonic major. When the theme ceases, the brass blow the rhythm on a monotone amidst an ascending obligato of strings. In answer comes a new phrase of chorale. Later the chorale is sounded by the full band, with intermediate beats of rhythmic march. Once more there is a well-marked episode, with a full share of melodic dis-

(OVER)

cussion, of clashing themes, of dramatic struggle. First in the tonic minor a theme rises from the last casual cadence in resonant march, *Allegro vivace.* Then follows a duet, almost a harsh grating of an eccentric figure above against a smoother melody below. The themes are inverted. Presently out of the din rises a charming canon on the prevailing smoother phrases, that soars to a full sweep of song. A new hymnal melody comes as a final word. Though the main motto returns in big chorus, in full extension, in redoubled pace and wild abandon, still the latest melody seems to contend for the last say. Or, rather, it is a foil in its simple flow, to the revel of the motto, now grown into a sonorous, joyous march. And we seem to see how most of the other melodies, the minor episode, the expressive duet, have sprung from bits of the main text.

Two Hungarian Dances.....*Brahms*

When Brahms was a boy, he attended concerts given by the great Hungarian violinist, Remenyi, who inculded in his performances examples of Hungarian music, such as Friskas and Czardas. The odd rhythms and harmonies fascinated Brahms, and when a few years later, he went on tour with Remenyi, as the latter's pianist, he made a serious study of Hungarian music. It was not until some years later, however, that these studies bore fruit in the shape of Hungarian Dances, which continued to appear from time to time as piano duets. The dances proved so popular, not only with the public, but with musicians, that Brahms arranged some of them for orchestra.

Liebesleid and Liebesfreud.....*Kreisler*

Fritz Kreisler, the eminent violinist, was born in Vienna in 1875. His talent manifested itself at an early age, and under his father's instructions the boy made such progress that at the age of seven he was admitted to the conservatory, where he started under Auber and Hellmesberger, and in 1885 won the gold medal. After a tour of the United States in 1889 he abandoned music and took up the study of medicine and art. He again appeared in the concert field in 1899.

The two numbers played tonight, more widely known as violin solos, need no special annotation as they are both of instant appeal. The orchestral arrangement of the Liebesleid is by Alfred Hertz and the Liebesfreud is by Frederick Stock.

Polonaise in E Major.....*Liszt*

Liszt wrote two polonaise for piano solo, the one played tonight being the most familiar. The arrangement for orchestra is by Karl Miller-Berghaus who also orchestrated the popular second Rhapsody. The musical form polonaise is in 3–4 time, and though originally a Polish dance, is in reality a stately march which, in Europe, is often used to open formal balls and other festive gatherings.

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Wheeler Auditorium
Thursday evening, November 23, 8:15 p.m.

THIRD BERKELEY CONCERT

WEDNESDAY EVENING

NOVEMBER 22, 1922

1. Ruy Blas Overture ..... *Mendelssohn*
2. Symphony No. 4 ..... *Beethoven*
   Adagio—Allegro vivace.
   Adagio.
   Allegro vivace—Un poco meno allegro.
   Allegro ma non troppo.

INTERMISSION

3. Introduction to Act III, Dance of the Apprentices and Procession of the Guilds from "Die Meistersinger" .. *Wagner*
4. Carnival in Paris ..... *Svendsen*

(OVER)

The San Francisco Symphony Orchestra

Maintained by
The Musical Association
of San Francisco

1922 1923

Alfred Hertz
Conductor

Programme

Second Popular

ANNOUNCEMENT

THIRD PAIR OF SYMPHONY CONCERTS

Curran Theatre

Friday, November 17, 3:00 P. M.

Sunday, November 19, 2:45 P. M.

PROGRAMME

1. Symphony No. 4 ..... Beethoven
   Adagio—Allegro vivace
   Adagio
   Allegro vivace—Un poco meno allegro
   Allegro ma non troppo

2. "A Set of Four" (A Suite of Ironics) ..... Sowerby
   Slowly, waywardly.
   Fairly fast, gingerly.
   Quietly, wistfully.
   Lively, on the jump.
   (First time in San Francisco)

3. Prelude and Love Death from
   "Tristan and Isolde" ..... Wagner

ANNOUNCEMENT

Third Popular Concert, Curran Theatre,
Sunday, November 26th, 2:45 P. M.

PROGRAMME

1. Prelude to "Lohengrin" ..... Wagner
2. Peer Gynt Suite No. 1 ..... Grieg
   Morning
   Ase's Death
   Anitra's Dance
   In the Hall of the Mountain King
3. Overture to "William Tell" ..... Rossini

4. Overture to "Rienzi" ..... Wagner
5. Dreams ..... Wagner
6. Italian Caprice ..... Tschaikowsky

Tickets on sale at Sherman, Clay & Co., on Monday preceding concert, hours 9 to 5; and at Curran Theatre from 10 A. M. on day of concert.

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Founded December 20, 1909 — Incorporated February 3, 1910

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The San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

1922—Season—1923

SECOND POPULAR CONCERT

369th Concert

CURRAN THEATRE

Sunday Afternoon, November 12, 2:45 o'clock

PROGRAMME

1. Overture to "Ruy Blas" ..... Mendelssohn
2. Third Movement from "Lenore" Symphony ..... Raff
3. Hungarian Rhapsody No. 2 ..... Liszt

Intermission

4. Introduction to Act III, Dance of the Apprentices and Procession of the Guilds from "Die Meistersinger" ..... Wagner
5. (a) Valse Triste ..... Sibelius
   (b) Pas des Fiances from "Ruses d'Amour" .. Glazounow
   (Violin obligato, Louis Persinger)
   ('Cello obligato, W. V. Ferner)
6. Suite, "Sylvia" ..... Delibes
   Prelude and les Chasseresses
   Intermezzo and Valse Lento
   Pizzicato
   Cortege de Bacchus

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PROGRAMME NOTES

Overture to "Ruy Blas" ..... **Mendelssohn**

This popular overture was written by Mendelssohn in 1839 for a performance of Victor Hugo's drama of the same name which was given in that city for the benefit of the Leipzic Theatrical Pension Fund. Mendelssohn was at the time conductor of the famous Gewandhaus concerts in that city and was naturally deeply interested in the success of the enterprise. The overture is in the strict classical form. Its inspiration is the hero of the Hugo drama and Mendelssohn seeks to portray the adventures of Ruy Blas, the heroic lackey, in dramatic style. The first theme, which follows closely upon the introduction, is an agitated one. It is followed by one of contrasting loveliness. The second part develops this material and, after the repetition, there is a brilliant and stirring coda, with which the overture concludes.

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A Dividend to Depositors of FOUR AND ONE-QUARTER (4¼) per cent per annum was declared for six months ending June 30th, 1922.

Third Movement from "Lenore" Symphony.....**Raff**

The third movement of this symphony, under the title "Parting," describes the passing by of an army corps, whose arrival on the scene is the signal for the separation of the lovers. Beginning softly in the strings, pizzicato, the march works up steadily to a resounding climax for the full orchestra, after which comes an agitated passage descriptive of the lovers' passionate farewell. Then the march is repeated, growing softer and softer this time as the troops disappear in the distance.

Hungarian Rhapsody No. 2.....**Liszt**

No more popular works exist for the piano than those unique compositions of Liszt known as the Hungarian rhapsodies and the most popular of them all is unquestionably the second. In its orchestral dress it is also very popular and, while its piano characteristics have been modified in the process of orchestration, it nevertheless remains an exceedingly brilliant and fascinating work.

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Liszt wrote a lengthy treatise on the music of the gypsies in Hungary where, he pointed out, they received less persecution than in any other part of Europe. These Hungarian rhapsodies are not founded on the national music of Hungary, because the gypsies are not Magyars. They are a strange, nomadic tribe, probably coming from India, where they were of the lowest caste, driven out by the Mongol invasion between the tenth and thirteenth centuries and wandering over the world ever since. The fact that they were less harshly treated in Hungary is the main reason why they have flourished there. Liszt gathered the material of their music, their dance forms and their rhythms and, in a set of rhapsodic pieces, sought to give them a definite place, historically and esthetically, in the world of art.

Introduction to Act III, Dance of the Apprentices and Procession of the Guilds from "Die Meistersinger".....Wagner

The prelude begins and closes with the expressive theme (in the 'cellos) intended to be typical of the emotions of Hans Sachs, which according to Wagner, expresses the bitter moan of the resigned man, who presents to the world a strong and serene countenance. Following this the wind bring forward a hymn-like motive which first had been introduced in the third scene of the second act. The music of the remaining selections belongs to the fifth scene of the act. This takes place in a meadow through which winds the river Pegnitz. The town of Nurnberg is visible in the distance, and there is much bustle on the field for a singing contest is to be held, with the hand of the fair

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Eva, daughter of Veit Pogner, the goldsmith, as the prize. The Procession of the Guilds makes its way to the scene. Here follows the Dance of the Apprentices, which is introduced by the energetic triplet figure in the first and second violins, and which begins with the sharply marked melody in the strings, later taken up by the glockenspiel. At the conclusion of the dance the approach of the Mastersingers is signaled, and all the people range themselves on the river bank to let the stately procession pass between the ranks.

Valse Triste ..... **Sibelius**

"Valse Triste" is one of the most popular of the Finnish master's lesser compositions. It is one number from the incidental music to a drama written by the composer's gifted brother-in-law, Arvid Jarne-

PRELIMINARY ANNOUNCEMENT!

The management of the Musical Association of San Francisco takes pleasure in announcing that arrangements have been completed for the performance of

GUSTAV MAHLER'S FOURTH SYMPHONY

which will be given its first performance in San Francisco at the pair of symphony concerts on December 1 and 3, with

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Rehearsals are now in progress preparing for this gigantic work which symphony patrons will find to be the event of the season.

feld, entitled "Kuolema" ("Death"), which accounts for the yearning and shuddering sadness of the theme.

It is night. A son who has been watching by the bedside of his sick mother has fallen asleep from sheer weariness. Gradually, a ruddy light is reflected through the room; there is a sound of distant music; the glow and the music steal nearer until the strains of a waltz melody float distinctly to our ears. The sleeping mother awakens, rises from her bed, and in her long white garment, which takes the semblance of a ball dress, begins to move slowly and silently to and fro. She waves her hands, and beckons in time to the music, as though she were summoning a crowd of invisible guests. And now they appear, these strange, visionary couples, turning and gliding to an unearthly waltz rhythm. The dying woman mingles with the dancers, she strives to make them look into her eyes, but the shadowy guests, one and all, avoid her gaze. Then she sinks exhausted on her couch, and the music breaks off. Presently, she gathers all her strength and invokes

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the dance once again with more energetic gestures than before. Back come the shadowy dancers, gyrating in a wild, mad rhythm. The weird gayety reaches a climax; there is a knock at the door, which flies open; the mother utters a despairing cry; the spectral guests vanish; the music dies away; Death stands on the threshold.

Grand Pas des Fiances from the Ballet "Ruses d'Amour"....Glazounow

Glazounow wrote this work in 1898 at Petrograd, and it was published in 1900. The story of the ballet is concerned with the simple deceit of the young Duchess Isabelle, who having been betrothed to a young nobleman of elegant manners but no fortune, resolves, since they have not yet met, to discover whether he wishes to marry her for her own sake or for her money. She changes clothes and personalities with the maid, Marinette, who is no model of grace-

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ful bearing; but when the young man arrives he is smitten with the beauty of the maid, who is, of course, the Duchess.

The orchestra suite is in five movements, the Grand Pas des Fiances being the fourth. A solo violin and violoncello play important parts in this movement, the main body of which is preceded by a short introduction. The solo violoncello commences the piece with a melody of expressive character, this being responded to by the solo violin. Succeeding this division of the movement there is heard a new section. The solo instruments resume their dialogue in a third part.

Suite, "Sylvia" ..... **Delibes**

One of the expressions of musical art in which the French revel is the ballet. Many of their prominent composers have written in this form and supplied the French stage with a number of its greatest ballet

Information for Symphony Patrons

Tickets for all concerts are placed on sale at Sherman, Clay and Company's box office on the Monday preceding each concert. Orders may be telephoned in; Sutter 6000, Local 36. Tickets reserved must be called for before five P. M. on the day preceding the concert. On the day of a concert, tickets for that concert will be at the Curran Theatre. Season tickets may be purchased at any time during the season for the remaining concerts in the series.

Patrons are requested to detach tickets from their season ticket book before presenting at the door.

The continuation of the San Francisco Symphony Orchestra is made possible through the voluntary contributions received. Amounts of $100 and above constitute a membership in the Musical Association; lesser amounts may be subscribed to the Emergency Fund. Subscriptions may be made at any time.

successes. Among them is "Sylvia," or "The Nymphs of Diana," which was produced at the Grand Opera in Paris in 1876. Delibes was chorus master of the opera at the time and had already succeeded with two earlier triumphs, "Naila" and "Coppelia."

The suite which is played today, and which is exceedingly popular, is composed of four numbers taken from the ballet. The first is a short prelude followed by a stirring hunting scene. The second is a languishing waltz. The third is a charming movement for the strings, pizzicato, which has become one of the most popular of all the Delibes works. The finale is a brilliant picture of the celebration of a bacchanalian feast.

Compiled by Music Dept., Public Library

The famous Thayer's "Life of Beethoven" being at last translated and published, the library has a copy, the gift of the Beethoven Association, whose funds made possible the publication of the book.

Two other good Beethoven books in the library are: "Beethoven as depicted by his contemporaries" and "Letters," a critical edition edited by Dr. A. C. Kalischer.

There are three new books of essays on various subjects. One is by Romain Rolland and called "A musical tour through the land of the past." Some of the chapter headings will indicate its interest:

A humorous novel by an 18th century musician.
The autobiography of a forgotten master: Telemann, the successful rival of J. S. Bach.
Metastasio: the forerunner of Gluck.
A musical tour across Europe in the 18th century.

Another book is Sonneck's "Miscellaneous studies in the history of Music."

There are chapters on

Early American operas.
Music in our libraries.
The 1st edition of Hail, Columbia!
Guillame Lekeu (the young Belgian genius who died at 24).

The third book is by an Englishman, W. J. Turner, "Music and Life."

There are many interesting titles in it:

Unadulterated music.
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Maintained by
The Musical Association
of San Francisco

1922 1923

Alfred Hertz
Conductor

Programme

Third Pair

ANNOUNCEMENT

FOURTH PAIR OF SYMPHONY CONCERTS

Curran Theatre

Friday, December 1, 3:00 P. M.

Sunday, December 3, 2:45 P. M.

MABEL RIEGELMAN, Soprano Soloist

PROGRAMME

1. Symphony No. 4 in G Major..... Mahler

   Bedaechtig

   In Gemaechlicher Bewegung

   Ruhevoll

   Sehr Behaglich

   Soprano Solo by Mabel Reigelman

   (First performance in San Francisco)

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2. Symphonic Suite, "Scheherazade".....Rimsky-Korsakow

   The Sea and Sindbad's Ship

   The Narrative of the Calendar Prince

   The Young Prince and the Young Princess

   Festival at Bagdad. The Sea. The Ship Goes to Pieces on a Rock Surmounted by the Statue of a Warrior. Conclusion.

Tickets on sale at Sherman, Clay & Co. on Monday preceding concert, hours 9 to 5; and at Curran Theatre from 10 A. M. on day of concert.

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Founded December 20, 1909 — Incorporated February 3, 1910

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The San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

1922—Season—1923

THIRD PAIR OF SYMPHONY CONCERTS

370th and 371st Concerts

CURRAN THEATRE

Friday Afternoon, November 17, 3:00 o'clock

Sunday Afternoon, November 19, 2:45 o'clock

PROGRAMME

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1. Symphony No. 4 ..... Beethoven
   Adagio—Allegro vivace
   Adagio
   Allegro vivace—Un poco meno allegro
   Allegro ma non troppo

Intermission

2. "A Set of Four" (A Suite of Ironics) ..... Sowerby
   Slowly, waywardly.
   Fairly fast, gingerly.
   Quietly, wistfully.
   Lively, on the jump.
   (First time in San Francisco)
3. Prelude and Love Death from
   "Tristan and Isolde" ..... Wagner

ANNOUNCEMENT

THIRD POPULAR CONCERT

Curran Theatre

Sunday, November 26, 2:45 P. M.

PROGRAMME

1. Prelude to "Lohengrin" ..... Wagner
2. Peer Gynt Suite No. 1 ..... Grieg
   - Morning
   - Ase's Death
   - Anitra's Dance
   - In the Hall of the Mountain King
3. Overture to "William Tell" ..... Rossini

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4. Overture to "Rienzi" ..... Wagner
5. Pas des Fiances from "Ruses d'Amour" ..... Glazounow
   (Violin obligato, Louis Persinger)
   ('Cello obligato, W. V. Ferner)
6. Italian Caprice ..... Tschaikowsky

Tickets on sale at Sherman, Clay & Co., on Monday preceding concert, hours 9 to 5; and at Curran Theatre from 10 A. M. on day of concert.

PROGRAMME NOTES

Symphony No. 4 in B Flat.....Beethoven

Though often labeled of an "early period," the Fourth Symphony shows some of Beethoven's greatest traits, above all a balance and an alternation of profound, even austere pathos, with simplest hilarity. The poetic depth of a symphony cannot always be gauged by the nature of the Allegro themes. If anywhere, the test is in the Andante, to which, after all, the Allegros are often mere preparation, or a kind of recoil. In touches and flashes the deeper intent appears, as when the kettledrums (in the Andante) play on the tonic, against a chord of the dominant. Indeed, the opening and accompanying figures of the Andante must have come to the composer originally as a beat of drums. The bigness of design appears when, after the first flow of simply melody, all the chorus, with the drums, sound the figure in unison with a certain stroke of terror.

Here the poet begins his wandering thought in very simple phrases: long tones descending in unison, answered by quick-breathed notes of violins. Right here is a bold touch in the minor ninth, sounded at the climax—a chord that many think a later invention. The quiet Adagio walk is awakened by the noisy, nervous snare of

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JUNE 30th, 1922

Assets	$76,170,177.18
Deposits	72,470,177.18
Capital Actually Paid Up	1,000,000.00
Reserve and Contingent Funds	2,700,000.00
Employees' Pension Fund	385,984.61

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drum and the summons of the strings for a general gathering. Then forth breaks the main melody, first in violins. How this grows out of the introduction, so that we are sure it was not patched in afterward like a modern preface. Right out of those halting Adagio notes of the violin comes the Allegro theme, soon taken up by the whole band. It runs along through purling strains of digressive tune, into a varied verse, and then, turning the corner into a neighboring scene, here are fagot, oboe and flute frisking about, talking back and forth on a strain of curious charm, with a certain taste of demon mischief.

All the rest are drawn into the game, and the first refrain of melodies ends in a kind of big Titanic gambol. As soon as it has been sung again, the meditative hue appears in the thin color, the logical sequence of phrases. But soon these are lulled and rocked by the magic of new rhythm. Suddenly the chief melody bursts forth; but together with its strain, taken up along the line, is a new answer, there is something new to be said on this question. Ever a new group enters with the song, while the preceding or another sing the counter theme. Magnificently the noisy chorus tapers down to a still, sombre whisper, as if the darkness had stolen over, nothing remaining of the big dance

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save the pattering of feet in the steady rhythm. And even that yields at last to solitary strains from the strings. Now little responses are heard; the night is lifting; the sombre hue vanishes. Gradually all waken and join with full throat in the main tune, as they sang it at first, save that they cannot restrain new, varying conceits here and there. Again comes the mischievous dialogue of woodwind, with a step of the dance, wherein Beethoven ever touches earth and shows or renews his humanity. With a final joyous verse, mostly in the vein of the main melody, the movement ends.

The Adagio is pure folk-song, culled by Beethoven, and endowed with all his art to express another side, a quiet lyric human sympathy. It is all mere evident song—needs simply listening, while all the time there is an accompanying tap of slow figure, to hold a certain grave dignity. It is another instance of how the mere successive sounds of the scale seem an inexhaustible fount for noblest melody.

Again the native vigor of the poet rings in the Scherzo. There he has cast loose the leading strings of the graceful minuet. A certain roughness there always is about Beethoven's humor, not wanting right in these first bars, with the rude strength of the theme, and in the following answers, in bold departure from the strict tonality. But after the repetition comes the lighter air with the romantic modulation. There is a strong contrast; it is pure Scherzo humor, without a sombre or sardonic taint.

In the Finale is the chief difference in importance between the work and the more famous symphonies. Beethoven here still followed the older tradition which was to leave the main stress with the first Allegro. Mozart's "Jupiter" perhaps was the first great exception, and Beethoven generally tended to shift the centre of gravity toward the end. The Finale is not so long nor so seriously conceived as the

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last movement of the third, the fifth or the seventh. It begins in a spirit of mid-summer frolic, not without great breadth, on a theme broken between first and second violins, the strings running along in sequences on the first few notes until the leaders sing forth a real tune at last. But soon they relapse into the whirling movement on the vigorous motive, until resting on a neighboring scene, they listen to the song of the oboe with accompanying clarinet. It is carelessness itself, the second theme, a regular holiday tune. The discussion is never very serious. It merely whets the desire for the rollicking dance in the whirling figure of the first phrase, which leads back to the main melodies. Once more come all the events of the first verse, not forgetting the little round, with exchange of figures. At last, quite needlessly, all join once more in the main tune and dance to a fierce point. At the end, all scamper up and down and—out.

"A Set of Four" (Suite of Ironics).....Leo Sowerby

Leo Sowerby received his first musical training at Grand Rapids, Michigan, but at the age of fourteen he left that city and went to Chi-

SPECIAL NOTICE

NEXT PAIR SYMPHONY CONCERTS

Mahler's Fourth Symphony

(First Performance in San Francisco)

Containing Soprano Solo Which Will Be Sung by

Mabel Riegelman

The Fourth Symphony of Mahler is a work in which symphony patrons will find a distinct contrast to the First Symphony which was performed last season, and which will admirably reveal the versatility of this great master. This symphony abounds in light and delicate satirical humor, leading to the last movement which contains a soprano solo part.

The Musical Association has been most fortunate in being able to secure the services of Mabel Riegelman for this programme. She has won great success both on the concert stage and in grand opera, in Europe and America. For four years she sang leading roles with the Chicago Grand Opera Company and for two seasons with the Boston Opera Company, appearing in all the large cities of the United States.

(Philadelphia Journal)—"Technically, Miss Riegelman is polished to the very last degree, and all of the most difficult passages are given with transparent clearness and with a beautiful resonant singing tone. Her notes are marvelous in purity of intonation and in clearness, every tone being heard with absolute distinctness."

cago where he became a pupil in piano playing of Calvin Lampert and in composition of Arthur Olaf Andersen of the American Conservatory of Music. He remained in Chicago until about two years ago, when he was awarded a scholarship in the American Academy at Rome, where he has been studying since. Besides the "Set of Four," Mr. Sowerby's important works include a symphony, a piano concerto, an overture "Comes Autumn Time," "Three British Folk-Tune Settings" and several compositions for organ, piano and violin.

The following analysis of the different movements was supplied by the composer:

I. Slowly, waywardly (E Major, 4-4 time). This section has to do with a simple melody, which is heard twice, and around which are placed in rondo fashion tuneful passages made up of motives drawn from the principal melody.

II. Fairly fast, gingerly (E Minor, 2-4 and 3-4 time). The basic material for this piece consists of a jocular tune announced by the piccolo and continued by a violin after the fashion of a well-mannered country fiddler, and of a pounding motive which first appears some thirty bars later in the bassoons. These two ideals are played one against the other, and the working up is of purely melodic

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excitement rather than a contrapuntal grinding out of development. Topsy-turviness is evident from the falling over of one idea into the next, so it is natural that the harmonic scheme should be orthodox, as things move too quickly to allow of much attention being paid to chords.

III. Quietly, wistfully (C Minor, 3-8 time). A solo viola chants a wistful though hopeful, melody against a faintish background, supplied by the harp, piano, mandolin and flutes. The brass section breaks in and, after a hurried crescendo, trumpets and chimes throw out the same motive. A let-down ensues, the solo viola resuming and finishing its tune. Follows a section in 5-8 time, marked in quiet pastoral fashion, in which the English horn plays a langorous halting theme, supported by its fellow-woodwinds. The muted strings try the same idea, but a return is made to the 3-8 time with a horn taking the viola's theme. The bass clarinet and a muted trumpet continue, and the theme sings itself out. The whole piece bears a far-away character, and gradually drowses itself away after the one spurt of the brasses.

IV. Lively, on the jump (C Major, 2-4 time). This section is calculated to make a purely rythmic appeal, as none of the melodies

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which are started are given a chance to finish. It consists of all sorts of bits, of syncopated and what one often hears termed 'ordinary' character, thrown together into a ring, in which each tries to outdo the others. Sometimes one comes out on top, sometimes another; often all are heard together. The blatant, mock-heroic self-assertiveness of each of the tunes leads to a contrapuntal orgy, in which the tuneful bits will not allow themselves to be developed in text-book fashion, and which ends with a blare and a crash."

Prelude and Love Death from "Tristan and Isolde".....Wagner

The Prelude is all built on the main motive of irresistible passion. Wagner himself has given a verbal account of the content of the composition in one of his writings. After a mention of the fatal drink he says:

"Now there is no end to the yearnings, the longing, the delight and the misery of love. World, might, fame, splendor, honor, knighthood, truth and friendship all vanish like a baseless dream. Only one thing survives: desire, desire unquenchable, and ever freshly manifested longing—thirst and yearning. The only redemption: death,

Information for Symphony Patrons

Tickets for all concerts are placed on sale at Sherman, Clay and Company's box office on the Monday preceding each concert. Orders may be telephoned in; Sutter 6000, Local 36. Tickets reserved must be called for before five P. M. on the day preceding the concert. On the day of a concert, tickets for that concert will be at the Curran Theatre. Season tickets may be purchased at any time during the season for the remaining concerts in the series.

Patrons are requested to detach tickets from their season ticket book before presenting at the door.

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the sinking into oblivion, the sleep from which there is no awakening. The musician who chose this theme for the prelude to his love-drama, as he felt that he was here in the boundless realm of the very element of music, could have only one care: how he should get bounds to his fancy; for the exhaustion of the theme was impossible. Thus he took once for all this unsatiable desire; in long-drawn accents it surges up, from its first timid confession, its softest attraction, through throbbing sighs, hope and pain, laments and wishes, delight and torment, up to the mightiest onslaught, the most powerful endeavor to find the breach which shall open to the heart the path to the ocean of the endless joy of love. In vain. Its powers spent, the heart sinks back to thirst with desire, with desire unfulfilled, till at last, in the depth of its exhaustion, the starting eye sees the glimmering of the highest bliss of attainment. It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force."

Compiled by Music Dept., Public Library

The famous Thayer's "Life of Beethoven" being at last translated and published, the library has a copy, the gift of the Beethoven Association, whose funds made possible the publication of the book.

Two other good Beethoven books in the library are: "Beethoven as depicted by his contemporaries" and "Letters," a critical edition edited by Dr. A. C. Kalischer.

There are three new books of essays on various subjects. One is by Romain Rolland and called "A musical tour through the land of the past." Some of the chapter headings will indicate its interest:

A humorous novel by an 18th century musician.
The autobiography of a forgotten master: Telemann, the successful rival of J. S. Bach.
Metastasio: the forerunner of Gluck.
A musical tour across Europe in the 18th century.

Another book is Sonneck's "Miscellaneous studies in the history of Music."

There are chapters on

Early American operas.
Music in our libraries.
The 1st edition of Hail, Columbia!
Guillame Lekeu (the young Belgian genius who died at 24).

The third book is by an Englishman, W. J. Turner, "Music and Life."

There are many interesting titles in it:

Unadulterated music.
The morality of music.
Song writing.
Max Reger, a musical philosophy.

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San Francisco Symphony Orchestra

ALFRED HERTZ, *Conductor*

SEASON 1922-1923

THIRD BERKELEY CONCERT

HARMON GYMNASIUM

WEDNESDAY EVENING

NOVEMBER 22, 1922

8:15 O'CLOCK

PROGRAMME

1. Ruy Blas Overture ..... *Mendelssohn*
2. Symphony No. 4 ..... *Beethoven*

   Adagio—Allegro vivace.
   Adagio.
   Allegro vivace—Un poco meno allegro.
   Allegro ma non troppo.

INTERMISSION

3. Introduction to Act III, Dance of the Apprentices and Procession of the Guilds from "Die Meistersinger" .. *Wagner*
4. Italian Caprice ..... *Tschaikowsky*

Ruy Blas Overture ..... *Mendelssohn*

This popular overture was written by Mendelssohn in 1839 for a performance of Victor Hugo's drama of the same name which was given in that city for the benefit of the Leipsic Theatrical Pension Fund. Mendelssohn was at the time conductor of the famous Gewandhaus concerts in that city and was naturally deeply interested in the success of the enterprise. The overture is in the strict classical form. Its inspiration is the hero of the Hugo drama and Mendelssohn seeks to portray the adventures of Ruy Blas, the heroic lackey, in dramatic style. The first theme, which follows closely upon the introduction, is an agitated one. It is followed by one of contrasting loveliness. The second part develops this material and, after the repetition, there is a brilliant and stirring coda, with which the overture concludes.

Symphony No. 4 in B Flat ..... *Beethoven*

Though often labeled of an "early period," the Fourth Symphony shows some of Beethoven's greatest traits, above all a balance and an alternation of profound, even austère pathos, with simplest hilarity. The poetic depth of a symphony cannot always be gauged by the nature of the Allegro themes. If anywhere, the test is in the Andante, to which, after all, the Allegros are often mere preparation, or a kind of recoil. In touches and flashes the deeper intent appears, as when the kettledrums (in the Andante) play on the tonic, against a chord of the dominant. Indeed, the opening and accompanying figures of the Andante must have come to the composer originally as a beat of drums. The bigness of design appears when, after the first flow of simple melody, all the chorus, with the drums, sound the figure in unison with a certain stroke of terror.

Here the poet begins his wandering thought in very simple phrases; long tones descending in unison, answered by quick-breathed notes of violins. Right here is a bold touch in the minor ninth, sounded at the climax—a chord that many think a later invention. The quiet Adagio walk is awakened by the noisy, nervous snare of drum and the summons of the strings for a general gathering. Then forth breaks the main melody, first in violins. How this grows out of the introduction, so that we are sure it was not patched in afterwards like a modern preface! Right out of those halting Adagio notes of the violin comes the Allegro theme, soon taken up by the whole band. It runs along through purling strains of digressive tune, into a varied verse, and then, turning the corner into a neighboring scene, here are fagot, oboe, and flute frisking about, talking back and forth on a strain of curious charm, with a certain taste of demon mischief.

All the rest are drawn into the game, and the first refrain of melodies ends in a kind of big Titanic gambol. As soon as it has been sung again, the meditative hue appears in the thin color, the logical sequence of phrases. But soon these are lulled and rocked by the magic of new rhythm. Suddenly the chief melody bursts forth; but together with its strain, taken up along the line, is a new answer, there is something new to be said on this question. Ever a new group enters with the song, while the preceding or another sing the counter theme. Magnificently the noisy chorus tapers down to a still, sombre whisper, as if the darkness had stolen over, nothing remaining of the big dance save the pattering of feet in the steady rhythm. And even that yields at last to solitary strains from the strings. Now little responses are heard; the night is lifting; the sombre hue vanishes. Gradually all waken and join with full throat in the main tune, as they sang it at first, save that they

cannot restrain new, varying conceits here and there. Again comes the mischievous dialogue of woodwind, with a step of the dance, wherein Beethoven ever touches earth and shows or renews his humanity. With a final joyous verse, mostly in the vein of the main melody, the movement ends.

The Adagio is pure folk-song, culled by Beethoven, and endowed with all his art to express another side, a quiet lyric human sympathy. It is all mere evident song—needs simply listening, while all the time there is an accompanying tap of slow figure, to hold a certain grave dignity. It is another instance of how the mere successive sounds of a scale seem an inexhaustible fount for noblest melody.

Again the native vigor of the poet rings in the Scherzo. There he has cast loose the leading strings of the graceful minuet. A certain roughness there always is about Beethoven's humor, not wanting right in these first bars, with the rude strength of the theme, and in the following answers, in bold departure from the strict tonality. But after the repetition comes the lighter air with the romantic modulation. There is a strong contrast; it is pure Scherzo humor, without a sombre or sardonic taint.

In the Finale is the chief difference in importance between the work and the more famous symphonies. Beethoven here still followed the older tradition which was to leave the main stress with the first Allegro. Mozart's "Jupiter" perhaps was the first great exception, and Beethoven generally tended to shift the center of gravity toward the end. The Finale is not so long nor so seriously conceived as the last movement of the third, the fifth, or the seventh. It begins in a spirit of mid-summer frolic, not without great breadth, on a theme broken between first and second violins, the strings running along in sequences on the first few notes until the leaders sing forth a real tune at last. But soon they relapse into the whirling movement on the vigorous motive, until resting on a neighboring scene, they listen to the song of the oboe with accompanying clarinet. It is carelessness itself, the second theme, a regular holiday tune. The discussion is never very serious. It merely whets the desire for the rollicking dance in the whirling figure of the first phrase, which leads back to the main melodies. Once more come all the events of the first verse, not forgetting the little round, with exchange of figures. At last, quite needlessly, all join once more in the main tune and dance to a fierce point. At the end, all scamper up and down—and out.

Introduction to Act III, Dance of the Apprentices and Procession of the Guilds from "Die Meistersinger"....*Wagner*

The prelude begins and closes with the expressive theme (in the 'cellos) intended to be typical of the emotions of Hans Sachs, which according to Wagner, expresses the bitter moan of the resigned man, who presents to the world a strong and serene countenance. Following this the winds bring forward a hymn-like motive which first had been introduced in the third scene of the second act. The music of the remaining selections belongs to the fifth scene of the act. This takes place in a meadow through which winds the river Pegnitz. The town of Nurnberg is visible in the distance, and there is much bustle on the field for a singing contest is to be held, with the hand of the fair Eva, daughter of Veit Pogner, the goldsmith, as the prize. Here follows the Dance of the Apprentices, which is introduced by the energetic triplet figure in the first and second violins, and which begins with the sharply

marked melody in the strings, later taken up by the glockenspiel. At the conclusion of the dance the approach of the Meistersingers is signaled, and all the people range themselves on the river bank to let the stately procession pass between the ranks.

Italian Caprice ..... *Tschaikowsky*

The Italian Caprice was written in the period in which Tschaikowsky sojourned in Italy in 1880. He worked at the sketches of it in Rome in February, and, living at the Hotel Constanzi, next door to the barracks of the Royal Cuirassiers, Tschaikowsky introduced in the Caprice the bugle call which he heard every evening from the barracks yard. It would seem that his first title for the work was "Italian Fantasia." "I am working at the sketch of an 'Italian Fantasia' based upon folk-songs," he wrote to Nadeshda von Meck, "and, thanks to the charming themes, some of which I have taken from collections and some of which I have heard in the streets, the work will be effective." The orchestration of the Caprice was not finished when Tschaikowsky returned to Russia, and he completed it at Kamenka in the summer.

FOURTH BERKELEY CONCERT

THURSDAY EVENING

DECEMBER 7, 1922

Soloist: WALTER V. FERNER, 'Cellist

1. Symphonic Suite, "Scheherazade" ..... *Rimsky-Korsakow*
   The Sea and Sindbad's Ship.
   The Narrative of the Calendar Prince.
   The Young Prince and the Young Princess.
   Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock Surmounted by the Statue of a Warrior. Conclusion.

INTERMISSION

2. Prelude to "Lohengrin" ..... *Wagner*
3. (*a*) Serenade ..... *Jules de Swert*
   (*b*) Hungarian Rhapsody ..... *Popper*
   ('Cello Soli, WALTER V. FERNER)
4. Overture to "Rienzi" ..... *Wagner*

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Maintained by
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1922 1923

Alfred Hertz
Conductor

Programme

Third Popular

ANNOUNCEMENT

FOURTH PAIR OF SYMPHONY CONCERTS

Curran Theatre

Friday, December 1, 3:00 P. M.

Sunday, December 3, 2:45 P. M.

Soloist: MABEL RIEGELMAN, Soprano

PROGRAMME

1. Symphony No. 4 in G Major..... Mahler

   Bedaechtig

   In Gemaechlicher Bewegung

   Ruhevoll

   Sehr Behaglich

   Soprano Solo by Mabel Riegelman

   (First performance in San Francisco)

---

2. Symphonic Suite, "Scheherazade".....Rimsky-Korsakow

   The Sea and Sindbad's Ship

   The Narrative of the Calendar Prince

   The Young Prince and the Young Princess

   Festival at Bagdad. The Sea. The Ship Goes to Pieces on a Rock Surmounted by the Statue of a Warrior. Conclusion.

Tickets on sale at Sherman, Clay & Co. on Monday preceding concert, hours 9 to 5; and at Curran Theatre from 10 A. M. on day of concert.

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Founded December 20, 1909 — Incorporated February 3, 1910

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The San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

1922—Season—1923

THIRD POPULAR CONCERT

373d Concert

CURRAN THEATRE

Sunday Afternoon, November 26, 2:45 o'clock

PROGRAMME

---

1. Prelude to "Lohengrin" ..... Wagner
2. Peer Gynt Suite No. 1 ..... Grieg
   - Morning
   - Ase's Death
   - Anitra's Dance
   - In the Hall of the Mountain King
3. Overture to "William Tell" ..... Rossini

Intermission

4. Overture to "Rienzi" ..... Wagner
5. Pas des Fiancés from "Ruses d'Amour" ..... Glazounow
   (Violin obligato, Louis Persinger)
   ('Cello obligato, W. V. Ferner)
6. Italian Caprice ..... Tschaikowsky

ANNOUNCEMENT

FOURTH POPULAR CONCERT

Curran Theatre

Sunday, December 10, 2:45 P. M.

Soloist: WALTER V. FERNER, 'Cellist

PROGRAMME

1. Phedre Overture ..... Massenet
2. Petite Suite ..... Debussy
   - On the Water
   - Procession
   - Menuet
   - Ballet
3. A Night on the Bald Mountain ..... Moussorgsky

4. Ballet Suite from "Le Cid" ..... Massenet
   - Castillane
   - Aragonaise
   - Aubade
   - Madrilene
   - Navarraise
5. (a) Serenade ..... Jules de Swert
   (b) Hungarian Rhapsody ..... Popper
   ('Cello Soli, Walter V. Ferner)
6. March Slav ..... Tschaikowsky

Tickets on sale at Sherman, Clay & Co., on Monday preceding concert, hours 9 to 5; and at Curran Theatre from 10 A. M. on day of concert.

PROGRAMME NOTES

Prelude to "Lohengrin" ..... **Wagner**

The prelude to "Lohengrin," one of the most beautiful of all Wagner's compositions, symbolizes the descent from Heaven of a group of angels bearing the Holy Grail. The number begins with soft A major chords in the highest register of the violin. The motive of the Grail is then announced. Coming nearer and nearer, the light of the Grail is seen in the sky, while the air is filled with the blessings dispensed by the holy cup. As the sounds grow louder, the senses are overwhelmed, until at the tremendous climax thundered out by the full orchestra the mystic light of the Grail is seen in all its glory. The mysterious Grail motive then fades away, being played at the end by muted strings; and the number ends with the same A major chords pianissimo.

Peer Gynt Suite, No. 1 ..... **Grieg**

The character of Peer Gynt is taken from a Norwegian folk-legend. He is a sort of Norsk Faust, a man destined to be lured on to destruction by his over-wealth of imagination unless he be saved by

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a woman. In the play Peer Gynt is a peasant boy whose parents had once seen better days; but the father is dead, and the mother and son are now living in extreme poverty. The boy's head teems with ideas and he forms many grand plans for the future. He makes his mother his confidante and she, though not blind to the fantastic wildness of his ways and schemes, cannot help believing in him. His youthful arrogance is unbounded. He goes to a wedding and carries off the young bride to the mountains, where he afterwards deserts her. Roaming about through the night he meets a party of frolicsome dairy maids. At last he finds refuge in the halls of the king of Dovre Mountains; here he falls in love with the king's daughter, but is expelled from the palace upon his love being discovered. Returning home again he finds his mother, Ase, on her death bed. After her death he sails for foreign lands, stays away for many years, and at length lands upon the coast of Morocco, a rich man. In an Arabian desert he meets Anitra, daughter of a Bedouin chieftain, and falls in love with her; but his love is only shortlived, and Anitra, discovering that her hold upon him grows weaker, soon leaves him. He dreams

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of Solveig, his first love, the bride whom he abandoned in the Norway mountains. He goes back to his northern home, finds Solveig faithfully waiting for him, and dies in her arms.

A composition so well known as this one has been for many a year calls for no detailed explanation. In the first movement no great stretch of imagination is necessary to follow the daylight as it grows from the first timid, twinkling rays of the dawn up to the bursting into full view of the glorious, golden orb in all its splendor. Nor is one at any loss to discern in the second movement the picture which the composer has drawn—the lonely, forsaken old mother dying in solitude, with many a moan of distress and many a lament for her harum-scarum boy. In the third movement one sees plainly the lithe, supple form of Anitra as she moves through the graceful and fascinating figures of the dance. The last movement pictures the scene in the hall of the mountain king, with the imps in full cry after Peer Gynt.

Overture to "William Tell".....**Rossini**

This overture, which is played probably as often as any other single work at concerts the world over, was called by Berlioz, "a symphony in four parts."

The opening Andante depicts the serene solitude of Nature at dawn, and the music is enchantingly reposeful. From a slowly-climbing figure on the 'cello the wayward, elusive air resolves after a time into a more definite rhythmic tune, soon lapsing into dreamy meditation, which continues to the close of the movement. The tranquil mood of the Andante is rudely interrupted by the beginning of the second movement—a strong passage suggesting the distant mutter-

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SPECIAL NOTICE

NEXT PAIR SYMPHONY CONCERTS

Mahler's Fourth Symphony

(First Performance in San Francisco)

Containing a Soprano Solo Which Will Be Sung by

Mabel Riegelman

The Fourth Symphony of Mahler is a work in which symphony patrons will find a distinct contrast to the First Symphony which was performed last season, and which will admirably reveal the versatility of this great master. Although not built upon the gigantic scale of the First Symphony, this work nevertheless emphasizes Mahler's virtuoso control over the resources of the modern orchestra. The symphony abounds in light and delicate satirical humor, leading to the last movement which contains a soprano solo part.

The Musical Association has been most fortunate in being able to secure the services of Mabel Riegelman for this programme. Miss Riegelman has appeared in most of the principal opera houses of Europe, gaining much distinction for her characterizations as well as the beauty of her voice. For four years she was Prima Donna Soprano with the Chicago Grand Opera Company and for two seasons with the Boston Opera Company, appearing in all the large cities of the United States, both in concert and opera.

(Philadelphia Journal)—"Technically, Miss Riegelman is polished to the very last degree, and all of the most difficult passages are given with transparent clearness and with a beautiful resonant singing tone. Her notes are marvelous in purity of intonation and in clearness, every tone being heard with absolute distinctness."

(Portland Telegram)—"Miss Riegelman possesses a sweet soprano voice as clear as a silver bell, and with a mellowness that captivates from the moment the first notes are heard. She sang her way into the hearts of her hearers who will long for her return."

(Complete programme on page 108).

ings of a storm. This comes nearer and nearer, until the full fury of the storm bursts upon the ear. The fortissimo passage continues until the storm seems to have spent its force and the strain dies down into refreshing calmness once more. The storm is followed by a beautiful pastoral with a delicious melody for the English horn. As the last notes of the melody die away, the trumpets enter with a brilliant fanfare on the splendid finale, a fitting climax to a great work.

Overture to "Rienzi".....**Wagner**

Wagner, while conductor of a small orchestra at Riga, Russia, in the midst of terrible privations, began his opera "Rienzi," based on Bulwer Lytton's novel of the same name, with a libretto versified by himself. He took the unfinished work with him on his first and ill-fated visit to Paris, where he sought to have it performed at the Grand Opera. But the opera was rejected and he took it back to Germany. It was not until three years later, in 1842, that it was produced at Dresden.

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Wagner frankly admitted his purpose of "out-Meyerbeering Meyerbeer," then at the height of his fame as a concocter of "grand historic opera." He succeeded in doing so. "Rienzi" achieved a success that made the unknown composer famous; had he wished, he could have become wealthy and popular with a series of such works. But one attempt in the Meyerbeer genre amply sufficed him; after "Rienzi" he turned from it forever, to follow the path which was to lead through frightful toil, almost universal obloquy and bitter penury, at last to immortality.

The overture is in regular form, for "Rienzi" was written before Wagner had made his new departures in music. It is based upon themes from the opera. It opens with a slow movement, announced by trumpet calls, introducing after a few measures an impressive theme for the strings, Rienzi's prayer for the people. This is repeated by woodwinds and brasses with an accompaniment of violins and violas. At the close of this repeat the main section begins with the theme sung by the chorus at the end of the first act, in which occurs also the battle hymn, assigned to the brasses fortissimo, and combined with the theme of Rieinzi's prayer. An episode based on the theme of the slow movement leads to the second subject, sung in the finale of the second act. In the reprise, the second subject is connected with a counter-theme for the trombones. A coda of vigorous intensity, founded on the battle hymn, closes the overture.

The story turns upon the attempt of the patrician, Orsini, in Rome, to abduct Irene, sister of Rienzi, who is a papal notary. Irene is defended by her lover, Adriano, and the people revolt in her behalf against the nobles. Rienzi becomes the leader of the insurrection, and upon its triumph is crowned king. Soon, however, the popular tide turns against him; making a last stand in a building which is fired by the infuriated people, he perishes with his sister in the flames. Adriano rushes in and dies with them.

Pas Des Fiancés from the Ballet "Ruses d'Amour".....Glazounow

Glazounow wrote this work in 1898 at Petrograd, and it was

published in 1900. The story of the ballet is concerned with the simple deceit of the young Duchess Isabelle, who having been betrothed to a young nobleman of elegant manners but no fortune, resolves, since they have not yet met, to discover whether he wishes to marry her for her own sake or for her money. She changes clothes and personalities with the maid, Marinette, who is no model of graceful bearing; but when the young man arrives he is smitten with the beauty of the maid, who is, of course, the Duchess.

The orchestra suite is in five movements, the Grand Pas des Fiancés being the fourth. A solo violin and violoncello play important parts in this movement, the main body of which is preceded by a short introduction. The solo violoncello commences the piece with a melody of expressive character, this being responded to by the solo violin. Succeeding this division of the movement there is heard a new section. The solo instruments resume their dialogue in a third part.

Information for Symphony Patrons

Tickets for all concerts are placed on sale at Sherman, Clay and Company's box office on the Monday preceding each concert. Orders may be telephoned in; Sutter 6000, Local 36. Tickets reserved must be called for before five P. M. on the day preceding the concert. On the day of a concert, tickets for that concert will be at the Curran Theatre. Season tickets may be purchased at any time during the season for the remaining concerts in the series.

Patrons are requested to detach tickets from their season ticket book before presenting at the door.

The continuation of the San Francisco Symphony Orchestra is made possible through the voluntary contributions received. Amounts of $100 and above constitute a membership in the Musical Association; lesser amounts may be subscribed to the Emergency Fund. Subscriptions may be made at any time.

Italian Caprice ..... **Tschaikowsky**

The Italian Caprice was written in the period in which Tschaikowsky sojourned in Italy in 1880. He worked at the sketches of it in Rome in February, and, living at the Hotel Constanzi, next door to the barracks of the Royal Cuirassiers, Tschaikowsky introduced in the Caprice the bugle call which he heard every evening from the barracks yard. It would seem that his first title for the work was "Italian Fantasia." "I am working at the sketch of an 'Italian Fantasia' based upon folksongs," he wrote to Nadeshda von Meck," and, thanks to the charming themes, some of which I have taken from collections and some of which I have heard in the streets, the work will be effective." The orchestration of the Caprice was not finished when Tschaikowsky returned to Russia, and he completed it at Kamenka in the summer.

Compiled by Music Dept., Public Library

Daniel Gregory Mason calls Mahler "an autocrat in music." He has a good article about him in the Outlook, vol. 86, page 891. P. G. Clapp writes of his symphonies in the 1914 year book of the proceedings of Music Teachers' National Association.

Rimsky-Korsakow has written of himself in his book "Ma vie musicale," which is on the library shelves. An English translation by Edward Biddle ran through the New Music Review in volume 15. A lengthy and rather disparaging article from the pen of Paul Rosenfeld appears in the Dial, volume 64. The same article with very slight variations appears in his collection of Musical Portraits, which is in the library.

There is a highly entertaining article about Gilbert and Sullivan by Maurice Baring in the September Fortnightly Review. He says that Sullivan's music is the flowering of the true English tradition. The latest revival on a large scale proved that, for it showed not only the catchiness and daintiness of the tunes, "which had always been there, but . . . the elegance, the finish, the workmanship, the beautiful business-like quality of the work, its ease and distinction, its infinite variety." The music of the ballad tunes in "The Beggar's Opera" also made people realize it. This same Maurice Baring's late book "The puppet show of memory," has many allusions to and reminiscences of famous musicians.

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THIRD CONCERT

Oakland Symphony Series

1922—SEASON—1923

ALFRED HERTZ, Conductor

SAN FRANCISCO SYMPHONY ORCHESTRA

AUDITORIUM OPERA HOUSE

Oakland, California

Thursday Evening, November 30, 1922

Eight-Thirty O'Clock

Soloist: **MABEL RIEGELMAN,** Soprano

Management, ZANNETTE W. POTTER

Auspices, Musical Association of San Francisco

IMPORTANT ANNOUNCEMENTS!

ZANNETTE W. POTTER ATTRACTIONS

MME. JOHANNA GADSKI, prima donna soprano, in superb programme, will sing in Oakland **Thursday** night, **December 7,** at the Auditorium Opera House.

EMMA CALVE, whose "voice and art stand forth the peers of anything known to the contemporary opera stage," has been engaged to sing in Oakland **Friday** evening, **December 29,** as the third attraction of the ARTISTS' CONCERT SERIES in place of Isadora Duncan whose Western tour has been cancelled for the present. Inform your friends that only about five hundred seats will be available for Calve. Purchase early and avoid disappointment.

THE SYMPHONY MATINEE SERIES

(See enclosed circular)

Arranged especially for the benefit of students of the East-bay schools is made possible, **first** by the Oakland Board of Education who very generously have not only given permission for the tickets to be sold directly in the schools but that students wishing to attend the three performances be dismissed sufficiently early to reach the Auditorium by 2:45 P. M.

Second, the Oakland Traction Company, through Mr. W. R. Alberger, has consented to transport all school students to and from the auditorium on matinee afternoons free of charge. This is one of the biggest concessions ever granted by a traction system in the entire West. A grateful community will undoubtedly express its gratitude and appreciation of Mr. Alberger's most generous offer by making it a point to have their children attend.

Third, Mr. Fred M. Hunter, Superintendent of Schools, and the principals and teachers of the schools are co-operating with the management to establish the symphony concerts not only for this season but that they may become a regular part of our educational system.

It is hereby urged that the general public, and especially the patrons of the regular Oakland Symphony Series aid in the promotion of these young people's concerts. Thousands of seats will be available, the programs will delight old and young, and the presence of parents and friends will be of the utmost moral and financial assistance. For prizes, prices, program and other details see circular.

Tickets on sale for all the above attractions at the Z. W. Potter Box Office at Sherman, Clay & Co., Oakland, Telephone Lakeside 6700. Tickets for Symphony Matinee Series also on sale in the various schools.

PROGRAMME

1. Symphony No. 4, in G. major.....Gustav Mahler

Bedaechtig

In Gemaechlicher Bewegung

Ruhevoll

Sehr Behaglich

Soprano Solo by Mabel Riegelman
(First Performance in California)

Mahler composed in all nine symphonies, the Fourth being the first to be presented in this country. It was begun in 1899 and finished the following year.

The Fourth Symphony is a surprise in modern music. It is light and gay, except for a fantastic scherzo in which Death's fiddle is heard playing to the animals of the forest. It is perhaps of all Mahler's works the most naive. It aims to translate into music the child-like mediaeval poem describing the delights of heaven and contains many melodies of a folk-song or Mozartish character. Nevertheless it is scored with Mahler's customary elaborateness. In this fondness for simple, almost primitive music, dressed in the richest costume of the modern orchestra and worked out with intricate contrapuntal devices Mahler reminds one of Humperdinck and his Hansel and Gretel. Compared to its three predecessors the Fourth Symphony may be likened to the satyric play following the Greek tragedy. It is a work of peace and tranquility and born under a cloudless sky. Among the Mahler symphonies the Fourth takes a special place because of its shortness and the small orchestra used (no trombones or tuba are included in the score). The score is by the wonderful polyphony and the exceptionally transparent and clear orchestration a model of the modern art of instrumentation, full of the most original beauty of tone.

Paul Stefani, in his book on Mahler, offers the following comment on this symphony: "After this work (the third symphony) Mahler wrote a shorter and more peaceful one, his Fourth Symphony in G major, which is usually considered to be gay. But it only becomes so; it has to struggle through many a cloudy moment; it is bright noonday but we are often stricken with a panic dread. The instrumentation is masterly in the extreme, and Mahler's art was scarcely ever greater than in this modest work.

"At the very beginning there is a satisfied but almost cautious gaiety. The movement is developed quietly and with ease; but with

greater freedom and variety than any preceding work. Three bars of the introduction also play an important part. In the second movement, a scherzo in character, is a violin tuned a whole tone higher, sounding sharp and piercing, like a countryman's fiddle. Only one being can play thus—Death. He is very good-natured, and lets the others go on dancing, but they must not forget who is making the music. When he lets his bow fall the other players try to overtake him; they are in major, but even that sounds creepy enough. Then the piece becomes somewhat livelier (trio), but the ghostly theme returns and remains. Another solo violin enters, less piercing (tuned normally). At last the glassy tones die away. The third movement, poco adagio, begins 'peacefully,' with an almost supernatural calm. Constantly more lively variations of the theme, which, suddenly reaching an allegro molto, return as suddenly to the calm of the beginning, transfiguring it. Only once, near the end of the part, the theme of the last movement is betrayed. It begins 'very complacently,' and a soprano solo sings, with childishly gay expression, 'absolutely without parodying,' to the words from 'Des Knaben Wunderhorn' that we really are in heaven. 'Delights of heaven we enjoy.' Slackened in tempo and reflectively, accompanied by flutes, horns and harp in fifths and octave—'St. Peter in heaven looks on.' These bars, used as a refrain, are exactly the confession of sin—'I have broken the ten commandments,' from the third symphony. Even here is a residue of earth, the saints are reflectors. But the inhabitants of heaven feast at ease. St. John brings his little lamb, St. Luke his ox; Herod is the butcher. As in the fairy tales, the animals all come to life again at once. Game, fish, vegetables and fruit are to be had for nothing, 'the gardeners allow everything;' a real peasant paradise of the Middle Ages. Immediately after the refrain the music recommences, as in the first movement, with the harness bells, the strings are struck with the bow sticks, the bass jars in fifths, and only the refrain can in the least restrain the heavenly boisterous mess. When it has sounded for the third time the music modulates from G into E flat. A graceful dance tune passes, as though the heavenly music were being played quite near.

" 'No music on earth with this can compare.' Even St. Ursula, austerest of saints, smiles at the dancing. She smiles the 'smile of the prelates,' as Mahler once said, the kindly stony smile of the old church monuments, the smile of the conqueror."

Intermission

2. Symphonic Suite, "Scheherazade" .....Rimsky-Korsakow

The Sea and Sindbad's Ship.

The Narrative of the Calendar Prince.

The Young Prince and the Young Princess.

Festival at Bagdad. The Sea. The Ship Goes to Pieces on a Rock Surmounted by the Statue of a Warrior. Conclusion.

Prefixed to the score is a "program" in Russian and French:

"The Sultan Schahriar, convinced of the infidelity of women, had sworn to put to death each of his wives after the first night. But the Sultana Scheherazade saved her life by entertaining him with the stories which she told him during a thousand and one nights. Overcome by curiosity, the Sultan put off from day to day the death of his wife, and at last entirely renounced his bloody vow. Many wonders were told to Schahriar by the Sultana Scheherazade. For the stories the Sultana borrowed the verses of poets and the words of popular romances, and she fitted the tales and adventures one within the other."

In his book on Rimsky-Korsakow, Montague Nathan writes as follows:

"Coming to 'Scheherazade' we are vouchsafed a definite indication of Rimsky-Korsakow's attitude towards the programatic element in music. The characteristic melodies and figures in this work are not, he asserts, to be regarded as leading motives, and in order to dispel any illusion to the contrary, he calls attention to such instances as the trumpet call, which is made to serve as the representation of two quite distinct ideas. And now he delivers himself of a statement that clears up any misapprehension on the point. The musical content of 'Scheherazade' is designed to give a general impression of its literary basis: when inserting titles to his movements (they were subsequently discarded) his intention was that of giving a lead to the listener, to indicate the channel through which the composer's imagination had flowed when writing the music."

I. The opening motive, in big, broad rhythm, is clearly the sea. Some have called it the Sindbad motive. But in essence these are not very different. The sea is here the very feeling and type of adventure—nay, adventure itself. It is a necessary part of fairy stories. Here it begins and ends with its rocking theme, ever moving onward. It comes in the story of the Prince Calendar. The second of the main phrases is evidently the motive of the fairy tale itself,

the feeling of "once upon a time", the idea of the story, that leads us to the events themselves. It is a mere strumming of chords of the harp, with a vague line, lacking rhythm, as a musical prose. For rhythm is the type of event, of happenings, of the adventure itself. So the formless phrase is the introduction, the narrator, in an Oriental dress as Scheherazade.

II. In the tale of the Prince Calendar, Scheherazade, of course, begins the story, as usual. But the main thread is in itself another interwoven tale, with a solo in the bassoon, later in violins. There is most of happenings here. A very strident phrase that plays in the brass, first molto, the Allegro molto, may be some hobgoblin, or rather an evil jinn, that holds the princess captive and wrecks the hero's vessel. The sea, too, plays a tempestuous part at the same time with the impish mischief of the jinn.

III. The third number is the idyll—both of the stories and of the music. Here we are nearest to a touch of sentiment,—apart from the mere drama of haps and mishaps. But there are all kinds of special events. There is no prelude of the narrator. The idyll begins straightway, Andantino quasi allegretto, winds through all kinds of scenes and storms, then sings again dolce e cantabile. Here, at last, the Scheherazade phrase is heard on the violin solo, to chords of the harp; but presently it is lost in the concluding strains of the love story.

IV. The last number begins with the motive of the sea, like the first, again followed by the phrase of the story-teller. The sea returns in full force, and likewise the vague motive of the story in a cadenza of violin solo. Then Vivo comes the dance, the pomp and gaiety of the festival, with tripping tambourine and strings and the song first in the flutes. Presently a reminder of the sea intrudes in lower wood and strings. But other familiar figures flit by,—the evil jinn and the love idyll. Indeed, the latter has a full verse,—in the midst of the carnival.

Right out of the festival, rather in full festival array, we seem to plunge into the broad movement of the surging sea, straight on to the fateful event. There are no sighs and tears. Placidly the waves play softly about. And dolce e capriccioso the siren Scheherazade once more reappears to conclude the tale.

SATURDAY NIGHT, DECEMBER 30, 1922

SECOND POPULAR CONCERT

SAN FRANCISCO SYMPHONY ORCHESTRA

AUDITORIUM OPERA HOUSE

Oakland, California

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Assistant Concert Master
Ford, L. W.
Assistant Concert Master
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Mendelevitch, R.
Gluschkin, M.
Gordohn, R.
Jensen, T.
Lind, Waldemar
Koharich, J.
Koenig, H.
See, Orley
Polak, S.
Ruiz, R.
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Willard, J. M.

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Manchester, W.
Hidden, R. L.
Helget, H.
Blaha, A.
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Shanis, Jean

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TUBA

Murray, R.

HARPS

Attl, Kajetan
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Vendt, A., Jr.
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The San Francisco Symphony Orchestra

Maintained by
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of San Francisco

1922 1923

Alfred Hertz
Conductor

Programme

Fourth Pair

ANNOUNCEMENT

FIFTH PAIR OF SYMPHONY CONCERTS

Curran Theatre

Friday, December 15, 3:00 P. M.

Sunday, December 17, 2:45 P. M.

Soloist: JASCHA SCHWARZMANN, 'Cellist

PROGRAMME

1. Symphony in D Minor.....Cesar Franck
   Lento—Allegro non troppo
   Allegretto
   Allegro non troppo

---

2. Concerto for Violoncello in D Major.....Haydn
   Allegro moderato
   Adagio
   Allegro
   Jascha Schwarzmann

3. Symphonic Poem, "Don Juan".....Strauss

Tickets on sale at Sherman, Clay & Co. on Monday preceding concert, hours 9 to 5; and at Curran Theatre from 10 A. M. on day of concert.

Musical Association of San Francisco

Founded December 20, 1909 — Incorporated February 3, 1910

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The San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

1922—Season—1923

FOURTH PAIR SYMPHONY CONCERTS

375th and 376th Concerts

CURRAN THEATRE

Friday Afternoon, December 1, 3:00 o'clock

Sunday Afternoon, December 3, 2:45 o'clock

Soloist: Mabel Riegelman, Soprano

PROGRAMME

1. Symphony No. 4 in G Major.....Mahler

   Bedaechtig

   In Gemaechlicher Bewegung

   Ruhevoll

   Sehr Behaglich

   Soprano Solo by Mabel Riegelman

   (First performance in San Francisco

Intermission

2. Symphonic Suite, "Scheherazade".....Rimsky-Korsakow

   The Sea and Sindbad's Ship

   The Narrative of the Calendar Prince

   The Young Prince and the Young Princess

   Festival at Bagdad. The Sea. The Ship Goes to Pieces on a Rock Surmounted by the Statue of a Warrior. Conclusion.

ANNOUNCEMENT

FOURTH POPULAR CONCERT

Curran Theatre

Sunday, December 10, 2:45 P. M.

Soloist: WALTER V. FERNER, 'Cellist

PROGRAMME

1. Phedre Overture ..... Massenet
2. Petite Suite ..... Debussy
   - On the Water
   - Procession
   - Menuet
   - Ballet
3. A Night on the Bald Mountain ..... Moussorgsky

4. Ballet Suite from "Le Cid" ..... Massenet
   - Castillane
   - Aragonaise
   - Aubade
   - Madrilene
   - Navarraise
5. (a) Serenade ..... Jules de Swert
   (b) Hungarian Rhapsody ..... Popper
   ('Cello Soli, Walter V. Ferner)
6. March Slav ..... Tschaikowsky

Tickets on sale at Sherman, Clay & Co., on Monday preceding concert, hours 9 to 5; and at Curran Theatre from 10 A. M. on day of concert.

PROGRAMME NOTES

Symphony No. 4, in G major.....Gustav Mahler

Mahler composed, in all, nine symphonies, the Fourth being the first to be presented in this country. It was begun in 1899 and finished the following year.

The Fourth Symphony is a surprise in modern music. It is light and gay, except for a fantastic scherzo in which Death's fiddle is heard playing to the animals of the forest. It is perhaps of all Mahler's works the most naive. It aims to translate into music the child-like mediaeval poem describing the delights of heaven and contains many melodies of a folk-song or Mozartish character. Nevertheless it is scored with Mahler's customary elaborateness. In this fondness for simple, almost primitive music, dressed in the richest costume of the modern orchestra and worked out with intricate contrapuntal devices, Mahler reminds one of Humperdinck and his Hansel and Gretel. Compared to its three predecessors the Fourth Symphony may be likened to the satyric play following the Greek tragedy. It is a work of peace and tranquility and born under a cloudless sky. Among the Mahler symphonies the Fourth takes a special place because of its shortness and the small orchestra used

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JUNE 30th, 1922

Assets	$76,170,177.18
Deposits	72,470,177.18
Capital Actually Paid Up	1,000,000.00
Reserve and Contingent Funds	2,700,000.00
Employees' Pension Fund	385,984.61

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A Dividend to Depositors of FOUR AND ONE-QUARTER (4¼) per cent per annum was declared for six months ending June 30th, 1922.

(no trombones or tuba are included in the score). The score is by the wonderful polyphony and the exceptionally transparent and clear orchestration a model of the modern art of instrumentation, full of the most original beauty of tone.

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"At the very beginning there is a satisfied but almost cautious gaiety. The movement is developed quietly and with ease; but with greater freedom and variety than in any preceding work. Three bars of the introduction also play an important part. In the second movement, a scherzo in character, is a violin tuned a whole tone higher, sounding sharp and piercing, like a countryman's fiddle.

SATURDAY, DECEMBER 9, 8:20 P. M.

Second concert in symphony series under auspices of the Auditorium Committee of the Board of Supervisors.

EXPOSITION AUDITORIUM

WAGNER--TSCHAIKOWSKY PROGRAMME

MME. JOHANNA GADSKI, Soloist

Tickets 25c, 50c, 75c and $1.00. All seats reserved.
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Only one being can play thus—Death. He is very good-natured, and lets the others go on dancing, but they must not forget who is making the music. When he lets his bow fall the other players try to overtake him; they are in major, but even that sounds creepy enough. Then the piece becomes somewhat livelier (trio), but the ghostly theme returns and remains. Another solo violin enters, less piercing (tuned normally). At last the glassy tones die away. The third movement, poco adagio, begins 'peacefully,' with an almost supernatural calm. Constantly more lively variations of the theme, which, suddenly reaching an allegro molto, return as suddenly to the calm of the beginning, transfiguring it. Only once, near the end of the part, the theme of the last movement is betrayed. It begins 'very complacently,' and a soprano solo sings, with childishly gay expression, 'absolutely without parodying', to words from 'Des Knaben Wunderhorn' that we really are in heaven. 'Delights of heaven we enjoy.' Slackened in tempo and reflectively, accompanied by flutes, horns and harp in fifths and octave—'St. Peter in heaven looks on.' These bars, used as a refrain, are exactly the confession of sin—'I have broken the ten commandments,' from the third symphony. Even here is a residue of earth, the saints are reflectors. But the inhabitants of heaven feast at ease. St. John brings his little lamb, St. Luke his ox; Herod is the butcher. As in the fairy tales, the animals all come to life again at once. Game, fish, vegetables and fruit are to be had for nothing, 'the gardeners allow everything;' a real peasant paradise of the Middle Ages. Immediately after the refrain the music recommences, as in the first movement, with the harness bells, the strings are struck with the bow sticks, the bass jars in fifths, and only the refrain can in the least restrain the heavenly boisterous mess. When it has sounded for the third time the music

ROSE
FLORENCE
MEZZO-SOPRANO
In New York

Management: L. E. Behymer, 705 Auditorium Building, Los Angeles

modulates from G to E flat. A graceful dance tune passes, as though the heavenly music were being played quite near.

" 'No music on earth with this can compare.' Even St. Ursula, austerest of saints, smiles at the dancing. She smiles the 'smile of the prelates,' as Mahler once said, the kindly, stony smile of the old church monuments, the smile of the conqueror."

The Symphony is scored for four flutes (two of them interchangeable with two piccolos), three oboes (the third oboe interchangeable with an English horn), three clarinets (the third clarinet interchangeable with a bass clarinet), three bassoons (the third bassoon interchangeable with a double bassoon), four horns, three trumpets, kettledrums, bass drum, cymbals, triangle, gong, glockenspiel, harp, a soprano voice and strings.

Perhaps the most unique feature of this symphony is that Mahler dared for the first time to put a simple song at the end of the symphony.

The following is a translation of the solo passage:

To us heav'n is yielding its pleasures:
Why heed then terrestrial treasures?
Earth's jars reach us never,
Contented forever.
In quietude time passes by.
Our conduct while truly seraphic,
With mirth hold voluminous traffic,
With singing and dancing,
With skipping and prancing,
While Peter above lends an eye.

Turned loose by St. John, the lamb gambols,
Naught dreaming of Herod's dark shambles,
A spotless, an innocent,
A guileless, an innocent
Creature we slew without dread.
For rue neither caring nor witting,
Saint Luke now the ox-throat is slitting
Our wines, which are many,
Cost never a penny,
And angels, sweet, bake all our bread.

Good greens our environment yields,
They grow in the heavenly fields,
Good sparrowgrass, sage,
Our appetites gauge;
Whole dishes-full for him who cares,
Good apples, good grapes and good pears—
The gardeners grant them all, Sirs.
Is it hares, is it deer?
In the streets that are here
They run everywhere unawares.

Whenever a fast-day comes round,
All fishes are here to be found;

St. Peter can't wait,
With his net and his bait.
He runs to the fish pond to see.
St. Martha the cook she must be.

No music to mortal man given
Compares with that which we have in heaven
Cologne's maids are dancing
To measures entrancing,
    Saint Ursula beams with delight;
Cecilia and all her clansmen
Make excellent Royal Court Bandsmen,
At angelic voices
Our hearing rejoices;
    They gladness unbounded invite.

Symphonic Suite, "Scheherazade" .....Rimsky-Korsakow

Prefixed to the score is a "program" in Russian and French:

"The Sultan Schahriar, convinced of the infidelity of women, had sworn to put to death each of his wives after the first night. But the Sultana Scheherazade saved her life by entertaining him with the stories which she told him during a thousand and one nights. Overcome by curiosity, the Sultan put off from day to day the death of his wife, and at last entirely renounced his bloody vow. Many

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wonders were told to Schahriar by the Sultana Scheherazade. For the stories the Sultana borrowed the verses of poets and the words of popular romances, and she fitted the tales and adventures one within the other."

In his book on Rimsky-Korsakow, Montague Nathan writes as follows:

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I. The opening motive, in big, broad rhythm, is clearly the sea. Some have called it the Sindbad motive. But in essence these are not very different. The sea is here the very feeling and type of adventure—nay, adventure itself. It is the necessary part of fairy stories. Here it begins and ends with its rocking theme, ever moving onward. It comes in the story of the Prince Calendar. The second of the main phrases is evidently the motive of the fairy tale itself, the feeling of "once upon a time", the idea of the story, that leads us to the events themselves. It is a mere strumming of chords of the harp, with a vague line, lacking rhythm, as a musical prose. For rhythm is the type of event, of happenings, of the adventure itself. So the formless phrase is the introduction, the narrator, in an Oriental dress as Scheherazade.

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III. The third number is the idyll—both of the stories and of the music. Here we are nearest to a touch of sentiment,—apart from the mere drama of haps and mishaps. But there are all kinds of special events. There is no prelude of the narrator. The idyll begins straightway, Andantino quasi allegretto, winds through all kinds of scenes and storms, then sings again dolce e cantabile. Here, at last, the Scheherazade phrase is heard on the violin solo, to chords of the harp; but presently it is lost in the concluding strains of the love story.

IV. The last number begins with the motive of the sea, like the first, again followed by the phrase of the story-teller. The sea returns in full force, and likewise the vague motive of the story in a cadenza of violin solo. Then Vivo comes the dance, the pomp and gaiety of the festival, with tripping tambourine and strings and the song first in the flutes. Presently a reminder of the sea intrudes in lower wood and strings. But other familiar figures flit by,—the evil

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The soloist at the next pair of Symphony Concerts will be

JASCHA SCHWARZMANN, 'Cellist

Mr. Schwarzmann, who has become a member of the San Francisco Symphony Orchestra, has appeared as soloist with the leading orchestras of Europe prior to his coming to this country, and will make his first solo appearance with the orchestra at the forthcoming pair of concerts.

For this occasion Mr. Schwarzmann will play the difficult Haydn concerto in D Major, it being the first performance of this work at these concerts.

(Complete programme on page 132).

jinn and the love idyll. Indeed, the latter has a full verse,—in the midst of the carnival.

Right out of the festival, rather in full festival array, we seem to plunge into the broad movement of the surging sea, straight on to the fateful event. There are no sighs and tears. Placidly the waves play softly about. And dolce e capriccioso the siren Scheherazade once more reappears to conclude the tale.

Scheherazade was employed as the music for a ballet, produced at the Opera, Paris, in 1910 under the direction of Diaghilew. The story was adapted by Bakst and the dances arranged by Michel Fokine. The production evoked admiration, but Mme. Rimsky-Korsakow addressed an angry protest to the press. The ballet was performed by the Diaghilew company in San Francisco in 1916. A version had previously been presented by Miss Gertrude Hoffmann and her company in 1912.

Compiled by Music Dept., Public Library

Daniel Gregory Mason calls Mahler "an autocrat in music." He has a good article about him in the Outlook, vol. 86, page 891. P. G. Clapp writes of his symphonies in the 1914 year book of the proceedings of Music Teachers' National Association.

Rimsky-Korsakow has written of himself in his book "Ma vie musicale," which is on the library shelves. An English translation by Edward Biddle ran through the New Music Review in volume 15. A lengthy and rather disparaging article from the pen of Paul Rosenfeld appears in the Dial, volume 64. The same article with very slight variations appears in his collection of Musical Portraits, which is in the library.

There is a highly entertaining article about Gilbert and Sullivan by Maurice Baring in the September Fortnightly Review. He says that Sullivan's music is the flowering of the true English tradition. The latest revival on a large scale proved that, for it showed not only the catchiness and daintiness of the tunes, "which had always been there, but . . . the elegance, the finish, the workmanship, the beautiful business-like quality of the work, its ease and distinction, its infinite variety." The music of the ballad tunes in "The Beggar's Opera" also made people realize it. This same Maurice Baring's late book "The puppet show of memory," has many allusions to and reminiscences of famous musicians.

Personnel
The San Francisco Symphony Orchestra

ALFRED HERTZ, CONDUCTOR

FIRST VIOLINS

Persinger, Louis
Concert Master and Assistant Conductor
Argiewicz, Artur
Assistant Concert Master
Ford, L. W.
Assistant Concert Master
Meriz, E.
Mendelevitch, R.
Gluschkin, M.
Gordohn, R.
Jensen, T.
Lind, Waldemar
Koharich, J.
Koenig, H.
See, Orley
Polak, S.
Ruiz, R.
Hoffmann, A. C.
Willard, J. M.

SECOND VIOLINS

Rosset, E.
Principal
Haug, J. A.
Manchester, W.
Hidden, R. L.
Helget, H.
Blaha, A.
Gold, J.
Paterson, J. A.
Creitz, F.
Heft, A.
Hoffman, H. H.
Sargeant, W.

VIOLAS

Fenster, Lajos
Principal
Hahl, E.
Baker, F. A.
Wismer, H.
Purt, B.
Weiler, E.
Lichtenstein, V.
Dunn, H. A.
Dierich, F.
Kolb, R.

VIOLONCELLOS

Ferner, W. V.
Principal
Dehe, W.
King, O.
Villalpando, W.
Weiss, A.
Kirs, R.
Schwarzmann, J.
Hranek, C.

BASSES

Lahann, J.
Principal
Greene, S.
Bell, W.
Storch, A. E.
Schulze, E.
Cassetta, L.
Frederick, O.

FLUTES

Linden, Anthony
Newbauer, L.
Oesterreicher, W.
Orchestral Manager

PICCOLO

Oesterreicher, W.

OBOES

Addimando, C.
Dupuis, A.
Schipilitti, V.

ENGLISH HORN

Schipilitti, V.

CLARINETS

Randall, H. B.
Fragale, F.
Shanis, Jean

BASS CLARINET

Shanis, Jean

BASSOONS

Kubitschek, E.
La Haye, E. B.
Hranek, C.

CONTRA BASSOON

Kolb, R.

HORNS

Hornig, W.
Roth, P.
Huske, F. E.
Rocco, R.

TRUMPETS

Glantz, H.
Code, P.
Kegel, Otto
Dering, B. A.

TROMBONES

Tait, F. W.
Clark, O. E.
Bassett, F. N.

TUBA

Murray, R.

HARPS

Attl, Kajetan
Merkeley, Barbara

TYMPANI

Wagner, R. E.

PERCUSSION

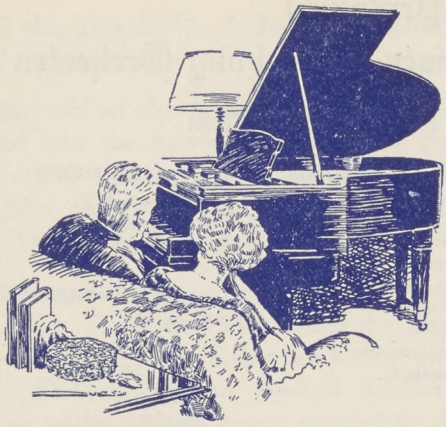
Nickel, M.
Vendt, A., Jr.
Salinger, M. A.

CELESTA

Salz, H. E.

LIBRARIAN

Kegel, Otto

A. W. WIDENHAM, Secretary-Manager

An Invitation to hear

The DUO-ART piano

Every afternoon, at 2, 3 and 4 o'clock, we are going to ask Paderewski, Hofmann, Cortot, and the other great pianists to play **for you** at a complimentary half-hour of music in our Duo-Art room.

These artists are far away, but their exact playing is **here,** in this city. So drop in, at your earliest opportunity, and hear one of the informal concerts that have been arranged for Symphony patrons.

You are invited to bring friends. There will be no charge of any kind. You will enjoy these concerts.

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SAN FRANCISCO

San Francisco Symphony Orchestra

ALFRED HERTZ, *Conductor*

SEASON 1922-1923

FOURTH BERKELEY CONCERT

HARMON GYMNASIUM

THURSDAY EVENING

DECEMBER 7, 1922

8:15 O'CLOCK

PROGRAMME

Soloist: WALTER V. FERNER, 'Cellist

1. Symphonic Suite, "Scheherazade" ..... *Rimsky-Korsakow*
   The Sea and Sindbad's Ship.
   The Narrative of the Calendar Prince.
   The Young Prince and the Young Princess.
   Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock Surmounted by the Statue of a Warrior. Conclusion.

INTERMISSION

2. Prelude to "Lohengrin" ..... *Wagner*
3. (*a*) Serenade ..... *Jules de Swert*
   (*b*) Hungarian Rhapsody ..... *Popper*
   'Cello Soli, WALTER V. FERNER
   LOUIS PERSINGER, Conducting
4. Overture to "Rienzi" ..... *Wagner*

offer of the Oakland Traction Company to transport all students to and from the concerts free of charge. (The remaining concerts in the series will be given on the afternoons of February 16 and March 2, 1923.)

Symphonic Suite, "Scheherazade" ..... *Rimsky-Korsakow*

Prefixed to the score of "Scheherazade" is a "program" in Russian and French:

"The Sultan Schahriar, convinced of the infidelity of women, had sworn to put to death each of his wives after the first night. But the Sultana Scheherazade saved her life by entertaining him with the stories which she told him during a thousand and one nights. Overcome by curiosity, the Sultan put off from day to day the death of his wife, and at last entirely renounced his bloody vow. Many wonders were told to Schahriar by the Sultana Scheherazade. For the stories she borrowed the verses of poets and the words of popular romances, and she fitted the tales and adventures one within the other."

In his book on Rimsky-Korsakow, Montague Nathan writes as follows:

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II. In the tale of the Prince Calendar, Scheherazade, of course, begins the story as usual. But the main thread is in itself another interwoven tale, with a solo in the bassoon, later in violins. There is most of happenings here. A very strident phrase that plays in the brass, first *molto,* then *allegro molto,* may be some hobgoblin, or rather an evil jinn, that holds the princess captive and wrecks the hero's vessel. The sea, too, plays a tempestuous part at the same time with the impish mischief of the jinn.

III. The third number is the idyll—both of the stories and of the music. Here we are nearest to a touch of sentiment—apart from the mere drama of haps and mishaps. But there are all kinds of special events. There is no prelude of the narrator. The idyll begins straightway, *andantino quasi allegretto,* winds through all kinds of scenes and storms, then sings again *dolce e cantabile.* Here, at last, the Scheherazade phrase is heard on the violin solo, to chords of the harp; but presently it is lost in the concluding strains of the love story.

IV. The last number begins with the motive of the sea, like the first, again followed by the phrase of the story-teller. The sea returns in full force, and likewise the vague motive of the story in a cadenza of violin solo.

Then *vivo* comes the dance, the pomp and gaiety of the festival, with tripping tambourine and strings and the song first in the flutes. Presently a reminder of the sea intrudes in lower wood and strings. But other familiar figures flit by—the evil jinn and the love idyll. Indeed, the latter has a full verse, in the midst of the carnival.

Right out of the festival, rather in full festival array, we seem to plunge into the broad movement of the surging sea, straight on to the fateful event. There are no sighs and tears. Placidly the waves play softly about. And *dolce e capriccioso* the siren Scheherazade once more reappears to conclude the tale.

Prelude to "Lohengrin".....*Wagner*

The prelude to "Lohengrin," one of the most beautiful of all Wagner's compositions, symbolizes the descent from Heaven of a group of angels bearing the Holy Grail. The number begins with soft A Major chords in the highest register of the violin. The motive of the Grail is then announced. Coming nearer and nearer, the light of the Grail is seen in the sky, while the air is filled with the blessings dispensed by the holy cup. As the sounds grow louder, the senses are overwhelmed, until at the tremendous climax thundered out by the full orchestra, the mystic light of the Grail is seen in all its glory. The mysterious Grail motive then fades away, being played at the end by muted strings; and the number ends with the same A major chords pianissimo.

Serenade.....*Jules de Swert*

Hungarian Rhapsody.....*David Popper*

These compositions, by two of the greatest composers for the violoncello, are of such instant appeal that they do not require any analysis of the musical content.

Jules de Swert, born in 1843, died 1891, was a virtuoso on the violoncello. His father, the Capellmeister of the cathedral of Louvain in Belgium, taught the boy the rudiments of 'cello playing and then sent him to Servais at the Conservatory of Brussels. de Swert made such rapid progress with this distinguished teacher that he took the first prize for 'cello playing in 1858. He then set out upon a career as virtuoso, traveling in many countries of Europe. Among the most noted of de Swert's interpretations were those which he gave to the violin concertos of Beethoven and Mendelssohn, which he arranged for the 'cello. His compositions include two operas, a symphony, three concertos for the violoncello, and numerous other solo pieces for the same instrument.

David Popper was born in Prague, Bohemia, in 1843 and after studying under Goltermann at the Prague Conservatory he toured Europe as a soloist until 1868, when he accepted the solo 'cello position with the Vienna Court Orchestra. From 1896 until his death in 1913, he was professor at the Conservatory in Pest. Popper was a prolific writer for the violoncello, his compositions including four concertos, a concert polonaise, a suite, a gavotte, a mazurka and sundry other pieces.

Overture to "Rienzi".....*Wagner*

The overture to "Rienzi" is in regular form, for the opera was written before Wagner had made his new departures in music. It is based upon themes from the opera. It opens with a slow movement, announced by trumpet calls, introducing after a few measures an impressive theme for the strings, Rienzi's prayer for the people. This is repeated by the wood-

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winds and brasses with an accompaniment of violins and violas. At the close of this repeat the main section begins with the theme sung by the chorus at the end of the first act, in which occurs also the battle hymn, assigned to the brasses *fortissimo*, and combined with the theme of Rienzi's prayer. An episode based on the theme of the slow movement leads to the second subject, sung in the finale of the second act. In the reprise, the second subject is connected with a counter-theme for the trombones. A coda of vigorous intensity, founded on the battle hymn, closes the overture.

The story turns upon the attempt of the patrician, Orsini, in Rome, to abduct Irene, sister of Rienzi, who is a papal notary. Irene is defended by her lover, Adriano, and the people revolt in her behalf against the nobles. Rienzi becomes the leader of the insurrection, and upon its triumph is crowned king. Soon, however, the popular tide turns against him and making a last stand in a building which is fired by the infuriated people, he perishes with his sister in the flames. Adriano rushes in and dies with them.

UNIVERSITY OF CALIFORNIA
GREEK THEATRE

SAMUEL J. HUME, Director
MAX RADIN, Acting Director, 1922–23

There will be a special performance of Gilda Varesi's popular comedy, "*Enter Madame*," with Medea Radzina in the role of Madame, in Wheeler Auditorium on the evening of Thursday, December 21, at 8:15. General admission, 75 cents, no tax.

The final production of the Fall Series of Wheeler Hall Plays to be offered by the Greek Theatre Players will be Henrik Ibsen's "*A Doll's House*," with Mme. Medea Radzina in the role of Nora. This play will be given instead of "*The School for Scandal*," previously announced, on December 11 and 12.

YOUNG PEOPLE'S CONCERTS

FOR BERKELEY SCHOOL CHILDREN

1. San Francisco Symphony Orchestra, Alfred Hertz conducting a special Young People's Holiday Program, Monday afternoon, December 11, at 3 o'clock.
2. Frieda Peycke, composer and interpreter, presenting Musical Illustrations of Poems and Stories.
3. Wood Wind Quintette.
4. Artists to be announced.

Children's season tickets for the four concerts, 75 cents, may be obtained from Public School Teachers.

FIRST CONCERT

SYMPHONY MATINEE SERIES

by the

SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

OAKLAND AUDITORIUM ARENA

Friday, December 8, 1922, 2:45 P. M.

Management, Zannette W. Potter, and under auspices of Musical Association of San Francisco.

PROGRAMME

1. Overture to "Oberon" ..... **Weber**

The overture to "Oberon" is a resume of the musical contents of the opera and has been placed among the finest of the romantic overtures the world possesses. After the introduction there is heard the prolonged horn tones representing the call of Oberon, the king of the fairies. All the elves of his kingdom obey the summons. The famous crashing chord, which comes as a striking surprise, concludes the introduction. The leading subject and the love song form the material for the main section, and the closing subject is the melody of the well-known "Ocean, thou mighty monster" aria of the third act.

2. Symphony in B. Minor "Unfinished" ..... **Schubert**

Allegro moderato

Andante con moto

Only the first two movements of Schubert's eighth symphony, universally known as the "Unfinished," are complete. There are nine bars of a Scherzo, and with them the symphony stops; and yet among all the composer's works not one is more beautiful in ideas or perfect in form than this. No more of it has ever been found, and no one knows why Schubert should have left it incomplete. As would be expected from Schubert's sentimental temperament, his music is essentially lyric and found its most natural expression in the songs for single voice, of which he wrote over eight hundred in all. His symphonies have been characterized as "expanded song, delightful, as songs are delightful, for their directness of feeling, their beauty of detail, their warmth of color, and their sensuous charm." Although the Unfinished Symphony was written in 1822 (over a hundred years ago) it was not produced until 18 5, thirty-seven years after the composer's death. Since then it has become one of the most popular symphonic works in all musical literature.

3. Military March ..... **Schubert**

In none of Schubert's lesser compositions is his genius for rhythm, melody and spirit shown more plainly than in this March. So popular did it become that many orchestrations of it have been made, it originally having been written for piano (four hands). As the title indicates, it is a march in strict military tempo, with an irresistible swing that urges listeners to "keep step."

4. (a) Music Box ..... **Liadow**

(b) Funeral March of a Marionette ..... **Gounod**

The Music Box, known as a Valse Badinage, needs no explanation other than the title itself as it is a clever imitation of an old-fashioned music box. It is written for two flutes, piccolo, three clarinets, bells and harp.

The Funeral March of a Marionette is one of the movements of an uncompleted "Suite Burlesque" and has been described as follows: "At the commencement of this movement it is supposed that two of the members of the troupe of Marionettes have had a fight, in which one of them has unfortunately been killed. The troupe sorrowfully mourns the sad fate of its companion, and organizes a party of pall-bearers, which shall respectfully carry the corpse of their friend to the cemetery.

5. Overture to "William Tell" ..... **Rossini**

Rossini wrote more than fifty operas, of which "William Tell" was the last and greatest. The story, which is laid in Switzerland in the thirteenth century, tells of the Austrian oppression and includes the story of Tell's shooting the apple from his son's head. The first movement of the overture is reposeful, expressing the solitude of Nature, and is followed by the contrasting storm, a majestic and awe-inspiring tone picture. To the storm succeeds a beautiful pastoral with a delicate melody for the English horn. As the last notes of the melody die away, the trumpets enter with a brilliant fanfare on the splendid finale, a fitting climax to a great work.

The Symphony Matinee Series has been made possible through the co-operation of the Oakland Board of Education, the Superintendent of Schools and the generous offer of the Oakland Traction Company to transport all students to and from the concerts free of charge. (The remaining concerts in the series will be given on the afternoons of February 16 and March 2, 1923.)

The City of San Francisco

Presents the

SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

in a

WAGNER–TSCHAIKOWSKY PROGRAMME

Soloist: MME. JOHANNA GADSKI, Soprano

Saturday Evening, December 9, 1922

EXPOSITION AUDITORIUM

Auspices of the Mayor and Board of Supervisors

Direction Auditorium Committee: J. Emmet Hayden, Chairman, Edwin G. Bath, Charles J. Powers

PROGRAMME

1. **Symphony No. 5 in E Minor**.....**Tschaikowsky**

   Andante—Allegro con anima

   Andante cantabile con alcuna licenza

   Valse—Allegro moderato

   Finale: Andante maestoso—Allegro—Allegro vivace

In the Fifth Symphony of Tschaikowsky we seem to see whole nations in revolt, mourning, rejoicing, conquering. The first movement suggests the surging of a great mass of people—perhaps the Russian nation at work and at play, vital and free-souled, but submerged and unhappy. The second movement, one of the most popular compositions Tschaikowsky ever wrote, is a passionate and sensuous andante, although shortly before the movement's end the theme of the symphony appears as a sort of rumble of cannon amid the pathos of a people's suffering. The third movement is a beautiful piece of delicate tracery, perhaps the aristocracy of the people, dancing in its ballroom, oblivious of the groaning of the workers outside. Toward the close of the movement the threatening motive is again heard as though the guests heard the first mutterings of the mob in the streets below. With the opening of the fourth movement the armies of the people seem to be approaching for battle. This is one of the most remarkable depictions in all music of that peculiar sensation known as mob-emotion. Here it inevitably means the triumph of a great popular cause. The armies of liberty have fought and won.

INTERMISSION

(OVER)

PROGRAMME—Continued

2. Aria, "Hail, Hall of Song" from "Tannhauser".....Wagner

MME. GADSKI

This beautiful aria occurs in the opening of the second act of the opera. Elizabeth enters and in this song greets the Hall where a tournament of song is to be held, her hand to be the prize. She dwells upon her love for Tannhauser and her hopes that he may be the successful contestant.

3. Introduction to Act III, Dance of the Apprentices and Procession of the Guilds from "Die Meistersinger".....Wagner

The prelude begins and closes with the expressive theme (in the 'cellos) intended to be typical of the emotions of Hans Sachs, which, according to Wagner, expresses the bitter moan of the resigned man, who presents to the world a strong and serene countenance. Following this the wind bring forward a hymn-like motive which first had been introduced in the third scene of the second act. The music of the remaining selections belongs to the fifth scene of the act. This takes place in a meadow through which winds the river Pegnitz. The town of Nurnberg is visible in the distance, and there is much bustle on the field for a singing contest is to be held, with the hand of the fair Eva, daughter of Veit Pogner, the goldsmith, as the prize. Here follows the Dance of the Apprentices, at the conclusion of which the approach of the Mastersingers is signaled, and all the people range themselves on the river bank to let the stately procession pass between the ranks.

4. Prelude and Love Death from "Tristan and Isolde".....Wagner

Isolde, MME. GADSKI

This number forms the opening and close of Wagner's powerful music-drama. The prelude is based upon a single motive, which is worked up with consummate skill into various melodic forms, and frequently appears throughout the work. It might well be termed the motive of restless, irresistible passion. The Finale, or "Love Death," closes the opera, when Isolde, in a transport of love and grief, sings her death song over the dead body of her lover, Tristan.

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(OVER)

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1922 1923

Alfred Hertz
Conductor

Programme

Fourth Popular

ANNOUNCEMENT

FIFTH PAIR OF SYMPHONY CONCERTS

Curran Theatre

Friday, December 15, 3:00 P. M.

Sunday, December 17, 2:45 P. M.

Soloist: JASCHA SCHWARZMANN, 'Cellist

PROGRAMME

1. Symphony in D Minor.....Cesar Franck

   Lento—Allegro non troppo

   Allegretto

   Allegro non troppo

   (In commemoration of the one hundredth anniversary of Cesar Franck's birth, December 10, 1822.)

---

2. Concerto for Violoncello in D Major.....Haydn

   Allegro moderato

   Adagio

   Allegro

   Jascha Schwarzmann

3. Symphonic Poem, "Don Juan".....Strauss

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Founded December 20, 1909 Incorporated February 3, 1910

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1922—Season—1923

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380th Concert

CURRAN THEATRE

Sunday Afternoon, December 10, 2:45 o'clock

Soloist: WALTER V. FERNER, 'Cellist

PROGRAMME

1. Phedre Overture ..... Massenet
2. Petite Suite ..... Debussy
   - On the Water
   - Procession
   - Menuet
   - Ballet
3. "A Night on the Bald Mountain" ..... Moussorgsky

Intermission

4. Ballet Suite from "Le Cid" ..... Massenet
   - Castillane
   - Aragonaise
   - Aubade
   - Madrilene
   - Navarraise
5. (a) Serenade ..... Jules de Swert
   (b) Hungarian Rhapsody ..... Popper
   ('Cello Soli, Walter V. Ferner)
   (Louis Persinger conducting)
6. March Slav ..... Tschaikowsky

ANNOUNCEMENT

SIXTH PAIR OF SYMPHONY CONCERTS

Curran Theatre

Friday, December 29, 3:00 P. M.

Sunday, December 31, 2:45 P. M.

PROGRAMME

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1. Symphony No. 5 in C Minor.....Beethoven
   Allegro con brio
   Andante con moto
   Scherzo: Allegro
   Finale: Allegro

---

2. Scherzo, "The Sorcerer's Apprentice".....Dukas
3. Overture to "Tannhauser".....Wagner

Tickets on sale at Sherman, Clay & Co., on Monday preceding concert, hours 9 to 5; and at Curran Theatre from 10 A. M. on day of concert.

PROGRAMME NOTES

"Phedre" Overture ..... **Massenet**

Phedre, it will be recalled, was the daughter of Minos, King of Crete; after the death of Antiope she became the wife of Theseus. Subsequently she had the misfortune to become desperately enamoured of Theseus' son Hippolytus, who failed to reciprocate her advances—whereupon she substituted hatred for love and revenged herself by making the father jealous of the son. Theseus committed Hippolytus to the vengeance of Neptune, who caused a monster to come up out of the sea as the youth was driving along the shore and to so terrify his horses that they demolished his chariot. Hippolytus was killed in the accident, but Aesculapius brought him back to life, and Diana frustrated Phedre's malicious designs by removing him to Italy, where he enjoyed the protection of the nymph Egeria.

Massenet's dramatic overture has been described as having for its subject "the power of love, and its inexorable fate when disregarding the commands of duty." The instrumentation, exceedingly grace-

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JUNE 30th, 1922

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Capital Actually Paid Up	1,000,000.00
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ful in the parts pertaining to Phedre, is brilliant and effective in its tragical moments. The composition follows in a general way Racine's tragedy of the same name. After the portentous opening we hear the ill-fated queen overwhelmed at the thought of, and bewailing, her unlawful passion, (clarinets). The duet in the oboes suggests the scene between Phedre and Aenone. The tragic motive breaks in again, and changes into an Allegro appassionato. Hypolite chafing under his restraint, and on the point of leaving for Mycenae. Phedre and Hypolite meet; the passionate declaration of love follows (given to the violins in unison), and then the storm breaks over us. Neptune redeems his vow to Theseus. Hypolite, encountering the monster cast up by the rising sea, is dragged to his death by his frightened steeds. Again we hear the wailing melody of the beginning, and the declaration of undying love; the turbulent episode of the first part is repeated, and the overture closes with the tragic motive of the opening.

FOR THE MUSIC LOVER

WHAT COULD BE MORE APPROPRIATE AS A CHRISTMAS GIFT THAN SYMPHONY TICKETS FOR THE REMAINING CONCERTS OF THE SEASON?

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Petite Suite ..... **Debussy**

This charming suite of four numbers was originally written as a suite for piano, four hands, and as such was produced in 1889. These numbers were afterwards orchestrated by H. Busser and have since assumed a place on the concert stage as examples of the earlier style of the composer, before he entirely adopted his style of impressionism.

I. "On the Water." The theme is given out by the flute, softly accompanied by the muted strings. This subject having been worked over, a new idea is brought forward by the violins and clarinets. Forty-six measures are devoted to the development of this material, and following it a return is made to the opening theme, its melody being given, however, to the first violins.

II. "Procession." The subject is announced by the flutes and oboes, the strings (pizzicato), harp and a triangle marking the march rhythm. A counter theme appears in the lower strings against the flutes and clarinets and the march subject recurs. The key is now changed and a new idea is announced by the strings, suggestions of the first subject, however, alternating with it. The march theme then returns.

III. "Menuet." Eight introductory measures, given to the woodwind, precede the main theme which is stated by the firsts violins, its second phrase being taken up by the woodwind and harp. The subject of the trio is given out by the bassoon, lightly accompanied by the lower strings. This is worked over and the material of the first part returns, its theme being given to the oboe.

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IV. "Ballet." The first theme is announced by the strings in unison. This is developed at some length and the opening subject returns Forte in the full orchestra. The key changes and a new subject is sung by the violins. The first theme recurs, but the movement ends with a final reference to the valse subject.

"A Night on the Bald Mountain".....**Moussorgsky**

Moussorgsky began this work in 1867 as a piece for piano and orchestra. Left uncompleted, the composition was taken up again by Moussorgsky about three years later, when Guedeonow, the director of the Russian opera at Petrograd, proposed to Cesar Cui, Borodin, Moussorgsky and Rimsky-Korsakow that they should collaborate in an opera ballet on the subject of "Mlada"—a subject which dealt with Russia in a pre-Christian era. In his former sketch Moussorgsky made a number of alterations, and he inserted a vocal part, the music now being intended for the revels of the black god Tchernobog and

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Tickets for all concerts are placed on sale at Sherman, Clay and Company's box office on the Monday preceding each concert. Orders may be telephoned in; Sutter 6000, Local 36. Tickets reserved must be called for before five P. M. on the day preceding the concert. On the day of a concert, tickets for that concert will be at the Curran Theatre. Season tickets may be purchased at any time during the season for the remaining concerts in the series.

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the witches on Mount Triglav. Guedeonow's project came to nothing, and Moussorgsky once more laid his music aside, to take it up a third time as the basis of an "intermezzo depicting the witches disporting themselves on the Bald Mountain, near Kiew." This, too, was left uncompleted, and after the death of the composer Rimsky-Korsakow took the sketch, revised, completed and orchestrated it. The "program" of "A Night on the Bald Mountain" is printed on the score and is as follows:

"Subterranean sounds of unearthly voices; appearance of the spirits of darkness, followed by that of the god Tchernobog; Tchernobog's glorification and the Black Mass; the revels; at the height of the orgies there is heard from afar the bell of a little church, which causes the spirits to disperse; dawn."

Ballet Suite from "Le Cid".....**Massenet**

Massenet's opera "Le Cid," the story of which is based on the

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adventures of the national hero of Spain, was produced at the Grand Opera in Paris, November 30, 1885. It was a very successful work. While the action is founded on Racine's drama of the same name, Massenet followed the will of the French public and included a ballet in each of the four acts. The music for these ballets has been formed into an orchestral suite. While the various numbers are not built on actual Spanish melodies, they are largely imitative of the music of the different provinces of Spain. The first is the Castillane, typical of old Castile. Then comes the Aragonaise, which is a spirited, highly colored dance of Aragon. The Aubade is a charming morning serenade with an imitation of guitar and mandolin music. The Madrilene is the dance of Madrid, divided into two parts. The first is langorous and dreamy, the second animated and boisterous. The closing number is the Navarraise, reflecting that spirit of bragadoccio which has always been characteristic of the people of Navarre.

Serenade ..... **Jules de Swert**

Hungarian Rhapsody ..... **David Popper**

These compositions, by two of the greatest composers for the violoncello, are of such instant appeal that they do not require any special analysis of the musical content.

Jules de Swert, born in 1843, died 1891, was a virtuoso on the violoncello. His father, the Capellmeister of the cathedral of Louvain in Belgium, taught the boy the rudiments of 'cello playing and then sent him to Servais at the Conservatory of Brussels. De Swert made such rapid progress with this distinguished teacher that he took the first prize for 'cello playing in 1858. He then set out upon a career as virtuoso, traveling in many countries of Europe. Among the most noted of de Swert's interpretations were those which he gave to the violin concertos of Beethoven and Mendelssohn, which he arranged for the 'cello. His compositions include two operas, a symphony, three concertos for the violoncello, and numerous other solo pieces for the same instrument.

David Popper was born in Prague, Bohemia, in 1843, and after studying under Goltermann at the Prague Conservatory he toured

Europe as a soloist until 1868 when he accepted the solo 'cello position with the Vienna Court Orchestra. From 1896 until his death in 1913, he was professor at the Conservatory in Pest. Popper was a prolific writer for the violoncello, his compositions including four concertos, a concert polonaise, a suite, a gavotte, a mazurka and sundry other pieces.

March Slav ..... **Tschaikowsky**

As to its principal thematic material the "March Slav" is based on South Russian or Servian folk-music. The principal theme of the

JASCHA SCHWARZMANN

'Cellist

Soloist at Next Pair of Symphony Concerts

Mr. Schwarzmann, who has become a member of the San Francisco Symphony Orchestra has appeared as soloist with the leading orchestras of Europe prior to his coming to this country, and will make his first solo appearance with the orchestra at the forthcoming pair of concerts.

(Bucharest, 1920) "A young 'cellist, Jascha Schwarzmann, made a sensation at his appearance with the orchestra yesterday. He is a virtuoso with highest qualities and ability and his playing brought forth frantic applause from the delighted audience."

(Vienna, 1921) "Jascha Schwarzmann is a name which will live long in the memory of music lovers. He is the young 'cellist who appeared with the Philharmonic Orchestra and startled his audience with feats of virtuosity such as are seldom heard."

march is founded on the Servian folk-song, "Come, my dearest, why so sad this morning?" It is scored for two flutes, two piccolos, two oboes, two clarinets, two bassoons, four horns, two cornets, a piston, two trumpets, three trombones, tuba, kettledrums, bass drum, side drum, symbals, gong and strings. Its principal theme is given out, after four introductory measures, by the violas and bassoons, later to be taken up by the violins and woodwind. A middle section appears in the clarinets and bassoons (Pizzicato in the basses). There is heard later fraagments of the Russian national hymn, and a long organ point on F leads, through a crescendo, to a resumption of the main theme in the full orchestra. A closing section sets forth a new idea in the clarinets (accompaniment given to violoncellos and basses pizzicato, and kettledrums), which is afterward combined with the Russian hymn vociferated by the trombones.

Compiled by Music Dept., Public Library

The D'Indy life of César Franck is on the library shelves; also good articles by Daniel Gregory Mason: in his book "From Grieg to Brahms" and in the Outlook, vol. 72, wherein he contrasts Saint-Saens and Franck, holding that each man stands for "the two great types of temperament: the active and the contemplative." Two chapters on Franck as composer for the organ appear in Grace's "French organ music, past and present," which ran through the New Music Review of 1916-17. Some good analyses of the symphony appear: one by Mason in his "Appreciation of music" series, with much of the music in the musical supplement, another by Sidney Grew in the New Music Review, vol. 17, and a third in Spalding's "Music: an art and a language." Romain Rolland says of him, "Franck stood outside the Wagnerian movement, in a serene and fecund solitude. To the attraction which he exercised by his genius, his personality, and his moral greatness, upon the little circle of friends who knew and respected him, must be added the authority of his scientific knowledge. In the face of the Wagnerian art, he unconsciously resuscitated the spirit of John Sebastian Bach, the infinitely rich and profound spirit of the past. In this way he found himself unintentionally the head of a school, and the greatest educational force in contemporary French music."

Of lives of Haydn the two most interesting ones in English are "A Croatian composer: notes toward the study of Joseph Haydn" by W. H. Hadow and one by J. C. Hadden based upon Dr. Pohl's authoritative life in German, which is in the library.

Of Strauss there is the life by Ernest Newman, sketches by Rolland, Gilman, Henderson and others in various books of essays and many magazine articles, including fleeting but intimate glimpses of him through the medium of interviews.

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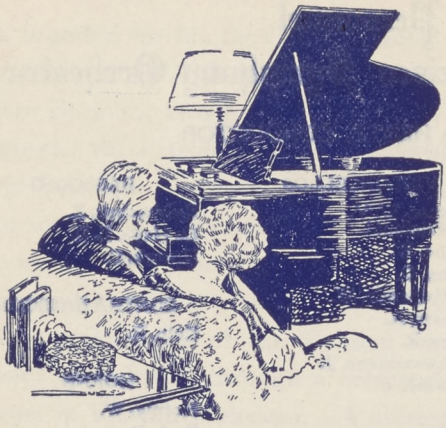
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San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

YOUNG PEOPLES CONCERT

DECEMBER 11, 1922

PROGRAMME

1. Overture to "Oberon" ..... *Weber*
2. Menuet ..... *Boccherini*
3. Funeral March of a Marionette ..... *Gounod*
4. The Music Box ..... *Liadow*
5. The Golliwog's Cake Walk ..... *Debussy*
6. Traumerei ..... *Schumann*
7. Overture to "William Tell" ..... *Rossini*
   (By request)

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1. Overture to "Oberon" ..... *Weber*

"Oberon," the last opera written by Carl Maria von Weber, was composed for the Covent Garden Theatre, London, in 1825–26. The story is drawn from the poem, "Oberon," written by Wieland in 1780. Weber conducted the first performance, April 12, 1826, though at the time he was dying of consumption. The work was a great success, and closed Weber's checkered career with triumph, for he died the following June. The material for the overture is drawn from the opera itself. It opens with the sound of Oberon's magic horn and takes up in turn themes from various arias, ending with "Ocean, Thou Mighty Monster."

2. Menuet ..... *Boccherini*

Boccherini is a unique figure among the many Italian composers of his time, in that he devoted himself almost wholly to instrumental music instead of to the opera, which latter has always been the particular ideal of his nation.

The "Menuet" is a piece of music in dance rhythm and of French origin. The name is derived from the French "Menu" (small) and refers to the short steps of the dance.

3. Funeral March of a Marionette.....*Gounod*

This droll composition—by one of France's most distinguished writers—is mentioned as one of the movements of an uncompleted "Suite Burlesque"; it has been described as follows:

"At the commencement of this movement it is supposed that two of the members of the troupe have had a fight, in which one of them has unfortunately been killed. The troupe sorrowfully mourns the sad fate of its companion, and organizes a party of pall-bearers, which shall respectfully carry the corpse of their friend to the cemetery."

4. The Music Box.....*Liadow*

This dainty number, known also as a Valse Badinage, is, as its name indicates, an imitation of an old-fashioned tinkling music box. It is simply written for two flutes, piccolo, three clarinettes, bells, and harp.

5. The Golliwog's Cake Walk.....*Debussy*

The Golliwog's Cake Walk is the last number in a group of six sketches. written originally for piano solo and later arranged for orchestra. They are known as "The Children's Corner" and represent Debussy in the mood of "Alice in Wonderland." As the title indicates this number is in the nature of a cake walk, just what a Golliwog is we would not attempt to say.

6. Traumerei .....*Schumann*

There is, perhaps, no piece more widely known than the "Traumerei" of Robert Schumann, it being in the early repertoire of all violinists. It is from the volume of thirteen pieces for piano solo to which Schumann gave the title "Childhood Scenes" and described is as "reminiscences written for older ones."

7. Overture to "William Tell".....*Rossini*

Rossini wrote more than fifty operas, of which "William Tell" was the last and greatest. The story, which is laid in Switzerland in the thirteenth century, tells of the Austrian oppression under Gessler, and includes the legendary incident of Tell's shooting the apple from his son's head. The overture, which Berlioz has called a symphony in four parts, is a fitting prelude to such a noble and serious work. The first movement is reposeful, expressing the solitude of Nature, and is followed by the contrasting storm, a majestic and awe-inspiring tone picture. To the storm succeeds a beautiful pastoral with a delicate melody for the English horn, and as Berlioz says, "with the gamboling of the flute above this calm chant producing a charming freshness and gayety." As the last notes of the melody die away, the trumpets enter with a brilliant fanfare on the splendid finale, a fitting climax to a great work.

The San Francisco Symphony Orchestra

Maintained by
The Musical Association
of San Francisco

1922 1923

Alfred Hertz
Conductor

Programme

Fifth Pair

ANNOUNCEMENT

FIFTH POPULAR CONCERT

Curran Theatre

Sunday, January 7, 2:45 P. M.

Soloists { ANTHONY LINDEN, Flute
KAJETAN ATTL, Harp

PROGRAMME

1. Overture, "Egmont" ..... Beethoven
2. Concerto for Flute and Harp ..... Mozart
   Allegro
   Andantino
   Rondo
   Messrs. Linden and Attl
3. Finale and Entrance of the Gods into Walhalla from "The Rhinegold" ..... Wagner

4. Danse Macabre ..... Saint-Saens
5. Dance of the Hours from "La Gioconda" ..... Ponchielli
6. Rackoczy March ..... Berlioz

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The San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

1922—Season—1923

FIFTH PAIR OF SYMPHONY CONCERTS

382d and 383d Concerts

CURRAN THEATRE

Friday Afternoon, December 15, 3:00 o'clock

Sunday Afternoon, December 17, 2:45 o'clock

Soloist: JASCHA SCHWARZMANN, 'Cellist

PROGRAMME

1. Symphony in D Minor.....Cesar Franck
   Lento—Allegro non troppo
   Allegretto
   Allegro non troppo
   (In commemoration of the one hundredth anniversary of Cesar Franck's birth, December 10, 1822)

Intermission

2. Concerto for Violoncello in D Major.....Haydn
   Allegro moderato
   Adagio
   Allegro
   Jascha Schwarzmann
   (Louis Persinger conducting)
3. Symphonic Poem, "Don Juan".....Richard Strauss

There will be no concert on the afternoon of December 24th, the next Popular Concert being given Sunday afternoon, January 7, 1923. The sixth pair of regular symphony concerts will be given on the afternoons of December 29th and 31st.

ANNOUNCEMENT

SIXTH PAIR OF SYMPHONY CONCERTS

Curran Theatre

Friday, December 29, 3:00 P. M.

Sunday, December 31, 2:45 P. M.

PROGRAMME

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1. Symphony No. 5 in C Minor.....Beethoven
   Allegro con brio
   Andante con moto
   Scherzo: Allegro—
   Finale: Allegro

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2. Scherzo, "The Sorcerer's Apprentice".....Dukas
3. Overture to "Tannhauser".....Wagner

Tickets on sale at Sherman, Clay & Co., on Monday preceding concert, hours 9 to 5; and at Curran Theatre from 10 A. M. on day of concert.

PROGRAMME NOTES

Symphony in D Minor.....Cesar Franck

(Born at Liege, Belgium, December 10, 1822; died at Paris, November 8, 1890)

Cesar Franck, the eminent Belgian composer and organist, often spoken of as the "saint of French music," was born in Liege, but is placed among the composers of France, where he lived and worked so long. To understand his music something must be known of his life, character and aims. He was an indefatigable worker, composing early in the morning, often before daylight, filling his days with a wearisome round of routine teaching, and spending his evenings in happy association with the devoted disciples he gathered around him. They called him "Peter Seraphicus" and "Pere Franck" and all adored him. His music was misunderstood and unappreciated by the public of his day, but he met disparagement with gentleness and tranquility, and found comfort in the love and appreciation of the few. He was fervently religious and emotional, and the mysticism of his nature and his music has often caused a comparison between him and his countryman,

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JUNE 30th, 1922

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Reserve and Contingent Funds	2,700,000.00
Employees' Pension Fund	385,984.61

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A Dividend to Depositors of FOUR AND ONE-QUARTER (4¼) per cent per annum was declared for six months ending June 30th, 1922.

Maurice Maeterlinck. His most eminent pupil and disciple, Vincent d'Indy, wrote of him: "The foundation of his character was gentleness, calm and serene goodness. He had high ideals and lived up to them. He never sought honors or distinctions, but worked hard and long to give of the best that was in him." Of the D minor symphony he says: "Franck's symphony is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.'"

Cesar Franck was for upward of thirty years organist at the Church of Saint Clothilde in Paris, in which humble position he was scarcely known to more than his immediate friends and pupils during

FOR THE MUSIC LOVER

WHAT COULD BE MORE APPROPRIATE AS A CHRISTMAS GIFT THAN SYMPHONY TICKETS FOR THE REMAINING CONCERTS OF THE SEASON?

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his lifetime. Nevertheless he carried in his soul gleams of beatific visions, and having tasted of the sorrow and afflictions of complaining men, he wrought in his best works (his sonatas, chamber music, his choral work, "The Beatitudes," and especially in this symphony) tonal pictures in which his emotional imagination sounded the depths of musical expression, and while it is true that the bitter neglect of his contemporaries finds, in his works, a voicing of constant strife of moods—grief, joy, hope, questioning fate—yet in his symphony wrapt in a sweet, mystic atmosphere that ever and anon emerges clearly in a triumphant and sure assertion of belief.

Lento in basses of the strings a strain sounds like a basic motive, answered by harmonies in the wood. In further strings lies the full tenor of quiet reflection, with somber color of tonal scheme. The theme has an entirely new ring and answer when it enters Allegro after the Lento prelude. The further course of the tune here is in eccentric, resolute stride in the descending scale. Our new answer is much evident in the bass. The Allegro seems a mere interruption; for the Lento prelude reappears in full solemnity. Indeed, with all the title and pace, this seems very like the virtual "slow" movement. A mood of rapt, almost melancholy absorption prevails, with rare flashes of joyous utterance, where the Allegro enters as if to break the thrall of meditation. A very striking inversion of the theme now appears. The gradual growth of phrases in melodious installments is a trait of Franck (as it is of Richard Strauss). The rough motto at each turn

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has a new phase and frequently is transfigured to a fresh tune. So, out of the first chance counterfigures somehow spring beautiful melodies, where we feel the fitness and the relevance, though we have not heard them before. More and more expressive are the stages of the first figures until we have a duet Molto Cantabile in the strings. Much of the charm of the movement lies in the balance of the new rhythms, the eccentric and the flowing. By some subtle path there grows a song in big tones of unison, wood and strings and trumpets, that is the real hymnal refrain of the movement. Between this note almost of exultation and all shades of pious dreaming the mood is constantly shifting. Another phrase rises also to a triumphant height (the clear reverse of the former tuneful melody) that comes now like a big envoi of assuring message. Though the whole movement is evenly balanced between Allegro and Penseroso, the mood of reflection really finds full vent; it has no reason for a special expression.

Simple as the Allegretto appears in its suggestion of halting

Information for Symphony Patrons

Tickets for all concerts are placed on sale at Sherman, Clay and Company's box office on the Monday preceding each concert. Orders may be telephoned in; Sutter 6000, Local 36. Tickets reserved must be called for before five P. M. on the day preceding the concert. On the day of a concert, tickets for that concert will be at the Curran Theatre. Season tickets may be purchased at any time during the season for the remaining concerts in the series.

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dance, the intent in the episodes is of the subtlest. The slow trip of strings and harp is soon given a new meaning with the melody of English horn. Throughout we are somehow divided between pure dance and a more thoughtful muse. In the first departure to an episode in major, seems to sing the essence of the former melody in gently murmuring strings, where later the whole chorus are drawn in. The song moves on clear thread and wing right out of the mood of the dance-tune; but the very charm lies in the mere outer change of guise.

In the Finale we are really clear, at the outset, of the toils of musing melancholy. After the big bursts of chords, a tune rolls pleasantly along, dolce cantabile, in basses of wood and strings. Expressive afterphrases abound, all in the same jolly mood, until the whole band breaks boisterously on the simple song, with a new sonorous phrase of basses. Then, in a sudden remove, is the purest bit of melody of all the symphony, in gentlest tones of brass. But, though

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in complete recoil from the rhythmic energy of the Allegro theme, it is even further from the reflective mood than the latter. The burst of melody blossoms ever fairer. In its later musing the tune browses in the bass. A waving phrase grows in the violins, which continues with strange evenness through the entrance of a new song where we are surprised by the strange fitness of the Allegretto melody. So, almost listless, without a hair of rhythmic change, the Finale theme sings again most softly in the strings. It has, to be sure, lost all of its color, without the original throb of accompanying sounds. The stir that now begins is not of the first pale hue of thought, rather the vein of big discussion, brewing a storm that breaks finally in full blast on the gentle melody (of the brass) transfigured in ringing triumph, in all the course of the song. Nor is the succeeding phase the mystic habit of our poet; it is a mere further digestion of the meat of the melody that leads, once more to a height of climax whence we return to the first course of themes, tuneful afterphrase and all, with the old happy motion.

Concerto for Violoncello in D Major.....Haydn

Haydn wrote at least six concertos for violoncello. Three are named in his own catalogue of works. The concerto played today was composed in 1783 for his friend and pupil, Anton Kraft, solo 'cellist of Prince Esterhazy's orchestra, and it was the only one of the concertos that was published.

Haydn's accompaniment is for two violins, violas, bass, two oboes, and two horns. Francois Gevaert revised this concerto, added two flutes, two clarinets, and two bassoons to the score, and wrote cadenzas.

I. There is an introductory orchestral ritornello in which the first and second themes are announced with passage work. The solo instrument gives out the first theme. There is virtuoso passage work. After a short orchestral tutti the second theme appears in A major. The solo part employs new thematic material or has brilliant show passages until the second theme returns in the tonic. An unaccompanied cadenza leads to a short and final tutti.

II. The 'cello begins at once with an expressive subject, which after eight measures is repeated by the orchestra. The solo instrument then brings forward a new idea in E major, after which the original theme returns. There are four measures of orchestral interlude, and a third melody is presented by the 'cello in C major. The principal theme recurs for the last time; and a short cadenza, together with four measures of coda for the orchestra brings the movement to a close.

III. This movement requires little analysis, it being a simple rondo in the sparkling style which Haydn made familiar in the closing movements of his works. At the end Gevaert has introduced a cadenza on a long-held A in the basses, and there is a brilliant coda based on the principal theme.

Symphonic Poem, "Don Juan".....Richard Strauss

Allegro molto con brio begins the impetuous main theme in dashing ascent, whimsical play. The various phrases are mingled in spirited song; only the very beginning seems reserved as a special symbol of a turn in the chase, of the sudden flame of desire that is kindled anew.

In the midst of a fresh burst of the main phrase are gentle strains of plaint. And now a tenderly sad motive in the wood sings against the marching phrase, amidst a spray of light dancing chords. Another song of the main theme is spent in a vanishing tremolo of strings and harp, and buried in a rich chord whence rises a new song or rather a duet, the first of the longer love-passages.

The main melody is begun in clarinet and horn and instantly followed (as in canon) by violins. The climax of this impassioned scene is a titanic chord of minor, breaking the spell; the end is in a distorted strain of the melody, followed by a listless refrain of the (original) impetuous motive. The main theme breaks forth anew, in the spirit of the beginning. It yields suddenly before the episode, a langorous song of lower strings, strangely broken into by sighing phrases in the high woodwind. After further interruption, the love song is crowned by a broad, flowing melody, the main lyric utterance

of all. It has a full length of extended song, proportioned to its distinguished beauty. The dual quality is very clear throughout the scene. Much of the song is on a kindred phrase of the lyric melody sung by the clarinet with dulcet chain of chords of harp. Here strikes a climatic tune in forte unison of the four horns. It is the clear utterance of a new mood of the hero,—a purely subjective phase. With a firm tread, though charged with pathos, it seems that we might venture to call it a symbol of reunuciation.

The mood all turns to humor and merrymaking. At the height the (first) tempestuous motive once more dashes upwards and yields to a revel of the (second) whimsical phrase. A sense of fated renunciation seems to pervade the play of feelings of the hero. In the lull, when the paroxysm is spent, the various figures of his past romances pass in shadowy review; the first tearful strain, the melody of the first of the longer episodes,—the main lyric song.

Compiled by Music Dept., Public Library

The D'Indy life of César Franck is on the library shelves; also good articles by Daniel Gregory Mason: in his book "From Grieg to Brahms" and in the Outlook, vol. 72, wherein he contrasts Saint-Saens and Franck, holding that each man stands for "the two great types of temperament: the active and the contemplative." Two chapters on Franck as composer for the organ appear in Grace's "French organ music, past and present," which ran through the New Music Review of 1916-17. Some good analyses of the symphony appear: one by Mason in his "Appreciation of music" series, with much of the music in the musical supplement, another by Sidney Grew in the New Music Review, vol. 17, and a third in Spalding's "Music: an art and a language." Romain Rolland says of him, "Franck stood outside the Wagnerian movement, in a serene and fecund solitude. To the attraction which he exercised by his genius, his personality, and his moral greatness, upon the little circle of friends who knew and respected him, must be added the authority of his scientific knowledge. In the face of the Wagnerian art, he unconsciously resuscitated the spirit of John Sebastian Bach, the infinitely rich and profound spirit of the past. In this way he found himself unintentionally the head of a school, and the greatest educational force in contemporary French music."

Of lives of Haydn the two most interesting ones in English are "A Croatian composer: notes toward the study of Joseph Haydn" by W. H. Hadow and one by J. C. Hadden based upon Dr. Pohl's authoritative life in German, which is in the library.

Of Strauss there is the life by Ernest Newman, sketches by Rolland, Gilman, Henderson and others in various books of essays and many magazine articles, including fleeting but intimate glimpses of him through the medium of interviews.

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1922 1923

Alfred Hertz
Conductor

Programme

Sixth Pair

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FIFTH POPULAR CONCERT

Curran Theatre

Sunday, January 7, 2:45 P. M.

Soloists { ANTHONY LINDEN, Flute
KAJETAN ATTL, Harp

PROGRAMME

1. Overture, "Egmont" ..... Beethoven
2. Concerto for Flute and Harp ..... Mozart
   Allegro
   Andantino
   Rondo
   Messrs. Linden and Attl
3. Finale and Entrance of the Gods into Walhalla from "The Rhinegold" ..... Wagner

4. Danse Macabre ..... Saint-Saens
5. Dance of the Hours from "La Gioconda" ..... Ponchielli
6. Rackoczy March ..... Berlioz

ANNOUNCEMENT

SEVENTH PAIR OF SYMPHONY CONCERTS

Curran Theatre

Friday, January 12th, 3:00 P. M.

Sunday, January 14, 2:45 P. M.

PROGRAMME

1. Overture, "Carneval" ..... Dvorak
2. Serenade in D Major ..... Brahms
   Allegro molto
   Adagio non troppo
   Menuet
   Scherzo
   Rondo

3. Dance Poem, "The Peri" ..... Dukas

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1922—Season—1923

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Friday Afternoon, December 29, 3:00 o'clock

Sunday Afternoon, December 31, 2:45 o'clock

PROGRAMME

1. Symphony No. 5 in C Minor.....Beethoven

   Allegro con brio
   Andante con moto
   Scherzo: Allegro—
   Finale: Allegro

Intermission

2. Scherzo, "The Sorcerer's Apprentice".....Dukas
3. Overture to "Tannhauser".....Wagner

Anthony Linden

Flutist

Anthony Linden, flutist, and Kajetan Attl, harpist, will combine their efforts as soloists at next Sunday's Popular Concert, offering the Mozart Concerto for Flute and Harp.

Kajetan Attl needs no introduction to symphony patrons as his numerous appearances as soloist with the San Francisco Symphony Orchestra, as well as other orchestras in this country and Europe, have established him as one of the foremost harpists in America.

Anthony Linden, who is now in his third season as solo flutist with the San Francisco Symphony Orchestra, formerly occupied a similar position with the Minneapolis Symphony Orchestra. Born in Helena, Montana, Mr. Linden has received all of his musical training in this country and began playing professionally at an early age. Much of his experience and routine work was acquired under the batons of such distinguished conductors as Stokowsky, Campanini, Stock, Bendix, Oberhoffer and others.

Kajetan Attl

Harpist

PROGRAMME NOTES

Symphony No. 5 in C Minor.....Beethoven

The C Minor Symphony is probably the best-known and most-admired of the nine, perhaps because it is the most human in its qualities. In the Fifth, as in the Third Symphony, we find that concentration of thought and labor which makes these two musical poems so all-powerful and overwhelming in their effect. It is not marked by a spontaneous flow of musical phrases lightly strung together, or by mere toying with musical forms; but each motive represents a concentrated essence of thought which, once heard, makes an indelible impression, and apparently admits of no change.

Instead of inquiring curiously into the legend invented by Schindler that Beethoven remarked of the first theme, "So knocks Fate on the door!" instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexatious and confusing without the themes and their variants in no-

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Assets	$76,170,177.18
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Reserve and Contingent Funds	2,700,000.00
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tation,—let us read and ponder what Hector Berlioz wrote concerning this symphony of the man before whom he humbly bowed:

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

NEXT THURSDAY

8:20 P. M.

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"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair; not the concentrated, calm despair that borrows the shape of resignation; not the dark and voiceless sorrow of Romeo who learns of the death of Juliet, but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccoughs of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury; see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that has been produced hitherto in instrumental music.

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"The adagio has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accompaniment of the double basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression.

"The scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious; the orchestration, more or less sinister, springs apparently from the state of mind that

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created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. At last the strings give gently with the bow the chord of A flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum notes are C's; the tonality of the movement is C minor; but the chord of A flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The

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ear hesitates,—how will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, while the drums roll obstinately their tonic C; the whole orchestra, assisted by the trombones, which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins."

Scherzo, "The Sorcerer's Apprentice" ..... Dukas

"The Sorcerer's Apprentice," entitled on the score, "an orchestral scherzo," has for its pictorial basis the poem by the same name, written by Goethe in 1796. The poem concerns itself with the apprentice of a magician, who, when his master leaves the house, proceeds to experiment with the magic formula he has heard the sorcerer utter. Using the cabalistic words employed by his master, the apprentice commands the broom to go to the shore and fetch water. The broom obeys, and when all the pitchers are filled the apprentice is dismayed to discover that he cannot remember the magic utterance that will compel the broom to stop. Soon the room is swimming in water, and still the indefatigable utensil hurries to and from the river's edge. In desperation the apprentice resolves to stop its progress with a hatchet. As the broom comes in with its liquid burden the young man wields the weapon and the broom is split in twain. Before the sorcerer's apprentice has had time to utter a sigh of relief at the satisfactory ending of his troubles, his dismay is doubly increased. For now both parts of the broom are speeding to the river bank. As the water splashes over and around the steps and hall the apprentice screams for help. And help arrives. The sorcerer enters at that moment and taking in the situation, commands the carriers to desist and both parts of the broom fly into their corner.

Overture to "Tannhauser" ..... Wagner

Wagner has, himself, left an explanation of the overture to "Tannhauser," of which the following is a translation:

"At the commencement the orchestra represents the song of

the Pilgrims, which, as it approaches, grows louder and louder, but at length recedes. It is twilight; the last strain of the Pilgrim's song is heard. As night comes on magical phenomena present themselves; a roseate-hued fragrant mist arises, wafting the voluptuous shouts of joy to our ear; we are aware of the dizzy motion of a horribly wanton dance. These are the seductive magic spells of the 'Venusberg,' which at the hour of night reveal themselves to those whose breath is inflamed with unholy desire. Attracted by these enticing phenomena, a tall, manly figure approaches; it is Tannhauser, the Minnesinger. Proudly exulting, he trills forth his jubilant love-song as if to challenge the wanton magic crew to turn their attention to himself. Wild shouts respond to his call; the roseate cloud surrounds him more closely. Its enrapturing fragrance overwhelms him and intoxicates his brain. Endowed now with supernatural vision, he perceives in the dim, seductive light spread out before him, an unspeakably beautiful female figure; he hears a voice which, with its tremulous sweetness, sounds like the call of sirens, promising to the brave the fulfillment of their wildest wishes. It is Venus herself whom he sees before him; heart and soul he burns with desire; hot, consuming longing inflames the blood in his veins; by an irresistible power he draws into the presence of the goddess, and with the highest rapture raises his song in her praise. As if in response to his magic call, the wonder of 'Venusberg' is revealed to him in his fullest brightness; boisterous shouts of wild laughter re-echo on every side; Bacchantes rush hither and thither in their drunken revels; and, dragging Tannhauser into their giddy dance, deliver him over to the love-warm arms of the goddess, who, passionately embraces him, carries him off, drunken with joy, to the unapproachable depths of the invisible kingdom. The wild throng then disperses, and their commotion ceases; a voluptuous, plaintive whirring alone now stirs the air, and a horrible murmur pervades the spot where the enrapturing magic spell had shown itself, and which now again is overshadowed by darkness. Day at length begins to dawn, and the song of the returning Pilgrims is heard in the distance. As their song draws nearer, and the day succeeds the night, that whirring and murmuring

in the air, which but just now sounded to us like the horrible wail of the damned, gives way to more joyful strains, till at last, when the sun has risen in all its splendor, and the Pilgrims' song, with mighty inspiration proclaims to the world and to all that is and lives, salvation won its surging sound swells into a rapturous torrent of sublime ecstasy. This divine song represents to us the shout of joy at his release from the curse of the unholiness of the 'Venusberg.' Thus all the pulses of life palpitate and leap for joy in this song of deliverance; and the two divided elements, spirit and mind, God and nature, embrace each other in the holy uniting kiss of love."

Compiled by Music Dept., Public Library

Besides the books about Beethoven, including the authoritative life by Thayer, one can find in the library many shorter articles illustrating some special point of view concerning the composer's life and works.

An interesting excerpt from the Thayer life is the chapter: "The Man Beethoven: an Estimate of his Character." This can also be found in the October, 1921, Musical Quarterly. It is a judicial summing up of his hero's faults and virtues, his hereditary traits and his environment.

In Surette and Mason's "Appreciation of Music," vol. 1, is a chapter of Beethoven's humor as shown in his music, with examples thereof.

Of particular interest is the entire facsimile of a hitherto unpublished letter of Beethoven's given in the Musical Quarterly for October, 1917. The letter consumes three large pages; it was written in 1825, to Karl Holz, "one of Beethoven's familiars during this final period." Its translation is given in the text of the article by J. G. Prud'homme accompanying the reproduction of the letter.

One of the most fascinating of these short sketches are the recollections of the Baron de Trémont, a cultured Frenchman, who visited Beethoven in his home and was for a time very intimate with him. These memoirs are in the 1920 Musical Quarterly for July.

Of Dukas, there is not much to be found beyond bare biographical data, except a chapter in Jean-Aubry's book "French Music of Today."

The opposite with Wagner: one knows not which books or articles to lay stress upon. The book of "Family Letters" is peculiarly interesting, likewise the correspondence between Liszt and Wagner. Bellaigue, in his "Musical Studies & Silhouettes," has a great deal to say on Tannhauser in his chapter "Three Symbolic Operas." He contrasts the spiritual elements of Der Freischutz, Robert le Diable and Tannhauser, claiming that these three operas represent "the eternal struggle, which the angel and the beast wage within man's soul."

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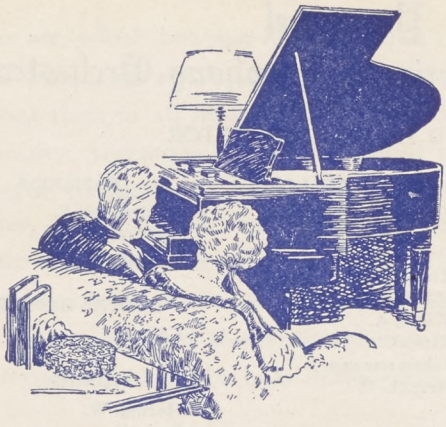
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During the twelve-minute intermission tonight the patrons are cordially invited to assemble in the spacious foyers of the theatre and join in an informal promenade, greeting old friends and meeting new ones. WHAT BETTER TIME TO EXTEND THE SEASON'S GREETINGS AND TO WISH ONE ANOTHER A HAPPY NEW YEAR?

PROGRAMME

1. Prelude to "Lohengrin" ..... Wagner

The prelude to the opera "Lohengrin" takes for its subject the descent of the Holy Grail, and the Grail motive is the key to the whole work. The religious harmonies which accompany its descent increase in warmth and power until the sacred mystery is revealed to human eyes, and then die away to a pianissimo, and gradually disappear as the angels bearing the holy vessel return to their celestial abode.

2. Peer Gynt Suite No. 1 ..... Grieg

I. Morning. II. Ase's Death. III. Anitra's Dance.
IV. In the Hall of the Mountain King.

This widely known and popular work of the Norwegian master is the first of two suites of incidental music to Ibsen's symbolic dramatic poem of the same name. The four movements of the first suite may be described as follows: I. Morning in the Mountains. This typifies the awakening of the day among the mountains and the reverie of Peer Gynt who fancies he is monarch of all he surveys. II. Ase's Death. This is played as a prelude before the third act of the drama—Ase, the mother of Peer, dying in his arms at the end of the act. III. Anitra's Dance. Peer Gynt is in Africa, and, lying on cushions, smoking a long pipe and drinking coffee, watches Anitra and her maidens as they dance. IV. Dance in the Hall of the Mountain King. The last movement represents the episode of Peer's visit to the cavern of the gnomes and their grotesque incantations and dances.

3. Overture to "Rienzi" ..... Wagner

"Rienzi, the Last of the Tribunes," was Wagner's third opera, though the first to meet with any marked public approval. The story is based upon Bulwer Lytton's well-known novel of the same name. The overture, written in the old conventional style, is made up of themes of the opera. The opening peal of the trumpets is the signal for the revolt in the opera. Other thematic material used is Rienzi's prayer, the Roman war-cry, and the chorus of salutations to Rienzi.

INTERMISSION

PROGRAMME—Continued

4 Ballet Suite from "Le Cid" ..... **Massenet**

I. Castillane. II. Aragonaise. III. Aubade.
IV. Madrilene. V. Navarraise.

While the various numbers of this suite are not built on actual Spanish melodies, they are largely imitative of the music of the different provinces in Spain. The first is the Castillane, typical of old Castile. Then comes the Aragonaise, which is a spirited, highly-colored dance of Aragon. The Aubade is a charming morning serenade with an imitation of guitar and mandolin music. The Madrilene is the dance of Madrid, divided into two parts. The first is langorous and dreamy, the second animated and boisterous. The closing number is the Navarraise, reflecting that spirit of bragadoccio which has always been characteristic of the people of Navarre.

5. (a) Serenade ..... **Jules de Swert**

(b) Hungarian Rhapsody ..... **David Popper**

('Cello Soli, Walter V. Ferner)
(Louis Persinger conducting)

These compositions, by two of the greatest composers for the violoncello, are of such instant appeal that they do not require any special analysis of the musical content. The first, as its name implies, is a pensive serenade, rich in melody, with a gentle orchestral accompaniment, while the second, after a slow introduction, develops into a spirited fantasy on Hungarian airs with brilliant passage work for the solo instrument.

6. March Slav ..... **Tschaikowsky**

The "March Slav" was composed in 1876 for a concert given in Moscow for the benefit of the soldiers wounded in the war between Turkey and Siberia. The principal theme is founded on the Serbian folk-song, "Come, my dearest, why so sad this morning?" A secondary theme is based upon a south Russian folk-song, while the Russian national hymn plays a prominent part in the coda.

The next regular symphony concert is **January 8, 1923,** when the following program will be presented:

1. "Phedre" Overture ..... Massenet
2. "Dance Macabre" ..... Saint-Saens
3. The Sorcerer's Apprentice ..... Dukas
4. Symphony No. 5 in E Minor ..... Tschaikowsky

SPECIAL NOTICE! For the better enjoyment of the above program a symphony talk will be given on the Tschaikowsky Fifth Symphony by Mr. Roy Harrison Danforth, music critic of the Oakland Tribune, at the Hotel Oakland, Tuesday evening, January 2nd. Mr. Thomas Frederick Freeman will assist in piano illustrations. Patrons are welcome to bring any friends who may be interested in these lecture-recitals. No Admission Charge.

COMING! THE IRISH REGIMENT BAND and SOLOISTS under the direction of Lieutenant J. Andrew Wiggins, will give two performances in Oakland on Sunday, January 21st—matinee and evening—at the Auditorium Opera House. Tickets now on sale at the Z. W. Potter box-office, Sherman, Clay & Co., Oakland. Afternoon prices: 50c and $1.00; Evening prices, 50c, $1.00 and $1.50.

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Renard
Rosen
Rubinstein
Rosenblatt
Randegger
Rubner
Randolph
Roszke, Jean de
Roszki, Edward
Schelling
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Schooler
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SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

in a

POPULAR CONCERT

With

ARTHUR MIDDLETON, Baritone

GUEST ARTIST

Thursday Evening, January 4, 1923

EXPOSITION AUDITORIUM

Auspices of the Mayor and Board of Supervisors

Direction Auditorium Committee: J. Emmet Hayden, Chairman

Edwin G. Bath, Charles J. Powers

PROGRAMME

1. Overture to "Oberon" ..... Weber
2. Song to the Evening Star from "Tannhauser" ..... Wagner
   Arthur Middleton
3. Ave Maria ..... Bach-Gounod
   (Violin obligato, Louis Persinger; Harp obligato, Kajetan Attl; Uda Waldrop at the organ).
4. Hungarian Rhapsody No. 2 ..... Liszt

Intermission

5. "Phedre" Overture ..... Massenet
6. Largo ..... Handel
   (Violin obligato, Louis Persinger; Uda Waldrop at the organ)
7. Song of the Drum Major from "Le Caid" ..... Thomas
   Arthur Middleton
8. Overture to "Tannhauser" ..... Wagner

(Over)

NEXT SUNDAY, JANUARY 7, 2:45 P.M.

CURRAN THEATRE

POPULAR CONCERT

Soloists { ANTHONY LINDEN, Flutist
KAJETAN ATTL, Harpist

PROGRAMME

1. Overture, "Egmont" ..... Beethoven
2. Concerto for Flute and Harp ..... Mozart
   Messrs. Linden and Attl
3. Finale and Entrance of the Gods into Walhalla
   from "The Rhinegold" ..... Wagner

---

4. Danse Macabre ..... Saint-Saens
5. Dance of the Hours from "La Gioconda" ..... Ponchielli
6. Rakoczy March ..... Berlioz

NEXT
AUDITORIUM POPULAR CONCERT

Under Auspices of the Auditorium Committee of the Board of Supervisors.

Thursday, February 1, 1923, at 8:20 P. M.

Soloist: BENNO MOISEIVICH, **Pianist**

Exhibition Contemporary French Art, Polk Hall, S. F. Civic Auditorium, January 4 to February 1.

(Over)

The San Francisco Symphony Orchestra

Maintained by
The Musical Association
of San Francisco

1922 1923

Alfred Hertz
Conductor

Programme

Fifth Popular

ANNOUNCEMENT

SIXTH POPULAR CONCERT

Curran Theatre

Sunday, January 21, 2:45 P. M.

PROGRAMME

1. Overture, "The Merry Wives of Windsor" ..... Nicolai
2. Carmen Suite ..... Bizet
3. Finlandia ..... Sibelius

---

4. Love's Dream ..... Liszt
5. Nutcracker Suite ..... Tschaikowsky
6. Military March ..... Schubert

Tickets on sale at Sherman, Clay & Co's. on Monday preceding concert, hours 9 to 5; and at Curran Theatre from 10 A. M. on day of concert.

Musical Association of San Francisco

Founded December 20, 1909 — Incorporated February 3, 1910

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The San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

1922—Season—1923

FIFTH POPULAR CONCERT

388th Concert

CURRAN THEATRE

Soloists {ANTHONY LINDEN, Flute
{KAJETAN ATTL, Harp

Sunday Afternoon, January 7, 2:45 o'clock

PROGRAMME

1. Overture, "Egmont" ..... Beethoven
2. Concerto for Flute and Harp ..... Mozart
   (By request)
   Allegro
   Andantino
   Rondo
   Messrs. Linden and Attl
3. Finale and Entrance of the Gods into Walhalla from "The Rhinegold" ..... Wagner

Intermission

4. Danse Macabre ..... Saint-Saens
5. Dance of the Hours from "La Gioconda" ..... Ponchielli
6. Rakoczy March ..... Berlioz

Numerous complaints have been received from the police and patrons that many ladies persist in wearing their hats during the Symphony Concerts. Therefore, we urge all patrons to comply with the POLICE ORDINANCE which prohibits the wearing of headgear in theatres. The ordinance applies to all, regardless of seat location.

ANNOUNCEMENT

SEVENTH PAIR OF SYMPHONY CONCERTS

Curran Theatre

Friday, January 12, 3:00 P. M.

Sunday, January 14, 2:45 P. M.

PROGRAMME

---

1. Overture, "Carneval" ..... Dvorak
2. Serenade in D Major ..... Brahms
   - Allegro molto
   - Adagio non troppo
   - Menuet
   - Scherzo
   - Rondo

---

3. Dance Poem, "The Peri" ..... Dukas

Tickets on sale at Sherman, Clay & Co. on Monday preceding concert, hours 9 to 5; and at Curran Theatre from 10 A. M. on day of concert.

PROGRAMME NOTES

Overture to "Egmont" ..... **Beethoven**

An analysis of the "Egmont" Overture has been made by Dr. Leopold Damrosch as follows:

"The overture begins with an outcry—a cry for help—uttered by an entire nation. Then follow heavy, determined chords, which seem to press down the very life of the people, who seem helplessly (the last two chords are piano) to yield to their fate. Only the all-pervading woe remains impressively sounded forth, first by the oboe, and then by the clarinets, bassoons, and violins. From every side the wail is repeated (the interval of the diminished seventh, B-A flat bringing before us, as in a picture, the hands of the nation uplifted in prayer to Heaven) until it is lost in the unison of the first outcry, fortissimo. Only one ray of hope remains,—Egmont. But even

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Assets	$76,170,177.18
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Capital Actually Paid Up	1,000,000.00
Reserve and Contingent Funds	2,700,000.00
Employees' Pension Fund	385,984.61

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his light-hearted nature seems imbued with anxiety for his oppressed country. His motive is as if bound in chains by the simultaneous repetition of sombre chords. In deep melancholy the violins repeat the motive, seeming to languish more and more. But with sudden impulse it revives; Egmont shakes off the gloom which surrounds him; his pulse beats quickly and gladly. On every side his fellow-citizens cry to him for aid. They flock together, and in excited bands surround him, their only champion and deliverer. As if to arouse Egmont still more to action, the sombre chords on the introduction are heard suddenly, but now in agitated measures, shorter, more commanding, and more incisive. Egmont heeds not these warnings. His short, lightly-given answers indicate that the decisive moment has not yet arrived for him. Three times the stringed instruments thunder forth the word of command. Then, as if Egmont with a prophetic

TOMORROW NIGHT—8:20

FIFTH OAKLAND CONCERT

AUDITORIUM OPERA HOUSE

1. Overture "Phedre" ..... Massenet
2. Danse Macabre ..... Saint-Saens
3. The Sorcerer's Apprentice ..... Dukas

---

4. Symphony No. 5 in E Minor ..... Tschaikowsky

Local Management, Zannette W. Potter

Auspices, Musical Association of San Francisco

eye saw the future before him, he seems to press forward with a mighty rush to meet the oppressors. The hosts of followers, faithful to his call, rally to a spirited attack; and in fierce contest the victory seems to be won.

"But this is only a dream. True to his nature, he is playing with him doom. Two vehemently interrupting chords try to arouse Egmont from his reveries; but still he dreams on and hears them not. Beethoven now follows for a time the laws of the sonata form. Then with rapid strides he leads to the dramatic catastrophe and to the musical climax. Harshly and powerfully the authoritative chords resound again from the horns, clarinets, and bassoons. This time they arouse Egmont from his reveries; and for the first time he seems to have a presentiment of the actual danger. But his vision of before has not yet left him. It still hovers about him, and even the repeated alarm will not shake it from his mind.

"For the third time the terrible chords resound with trumpets and kettledrums thundering out from the orchestra fortissimo. At last the illusion is over. A cry of anguish escapes him. His fate is sealed. Death is his doom. In mute horror the people surround the scaffold of their idol and their heartfelt prayers ascend to heaven.

Rose Florence

has returned from New York and is again at her studio, 545 Sutter Street & Telephone Garfield 3421

"She came, sang and conquered her audience by the sheer artistry of her interpretative work throughout the program."—Seattle Times, December 5, 1922.

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"But now their wrath, gaining double force from the martyrdom of their hero and from the hope that Heaven will listen to their prayers, bursts forth. At first a distant murmur is heard. But in wild turmoil the storm of insurrection swells onward; and soon triumphal sounds of victory announce the tyrant's downfall. We hear the chains resolutely rent asunder, and louder rises the cry of victory."

Concerto for Flute and Harp.....Mozart

This work was written by Mozart in 1778 during his sojourn in Paris, and was the result of a commission given him by the Duc de Guise, who played the flute—a fashionable instrument in the eighteenth century—and whose daughter, a performer on the harp, was one of Mozart's pupils. However, it is interesting to remember

Information for Symphony Patrons

Tickets for all concerts are placed on sale at Sherman, Clay and Company's box office on the Monday preceding each concert. Orders may be telephoned in; Sutter 6000, Local 36. Tickets reserved must be called for before five P. M. on the day preceding the concert. On the day of a concert, tickets for that concert will be at the Curran Theatre. Season tickets may be purchased at any time during the season for the remaining concerts in the series.

Patrons are requested to detach tickets from their season ticket book before presenting at the door.

The continuation of the San Francisco Symphony Orchestra is made possible through the voluntary contributions received. Amounts of $100 and above constitute a membership in the Musical Association; lesser amounts may be subscribed to the Emergency Fund. Subscriptions may be made at any time.

that the flute and harp were the two instruments which Mozart could not endure. Yet he composed two concertos and an Andante for the flute.

There are three movements; the first an Allegro, 4-4 time, the second an Andantino, 3-4 time; the third a Rondo in 2-2 time. The movements are eminently melodious, and the nature of the instruments is constantly kept in mind. It should be remembered that the absence of frequent modulations is largely due to the fact that the concerto was written long before Sebastian Erard invented the double action pedal harp, which, perfected about 1810, revolutionized harp playing. The structure of the movements is so simple that no analysis is required.

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Finale and Entrance of the Gods into Walhalla from "The Rhinegold" ..... **Wagner**

The story of "The Rhinegold" is concerned with the gold that, having been given into the keeping of the Rhine maidens, is stolen by the Niebelung dwarf, Alberich, who had been told by the mocking Rhine daughters that only he who foreswore love could obtain possession of the treasure, which if fashioned into a ring would confer unlimited power on its owner. Wotan, in order to assure himself of a secure place from which to govern the world, has had a marvelous citadel built for himself and the gods by the two giants, Fasolt and Fafner, to whom, as a reward, he has promised Freia, the goddess of youth and beauty. When the giants arrive to claim their payment, Wotan temporizes. He has sent Loge round the world to discover something that the giants would take instead of the goddess, and the messenger returns, even as Fasolt and Fafner are demanding Freia. Loge narrates the story of Alberich, who had stolen the Rhinegold and fashioned it into a ring that confers endless power on the possessor. The giants are filled with desire to obtain this ring, and they agree to renounce their claims to Freia if Wotan will wrest it from Alberich and give it into their keeping. Wotan obtains the Rhinegold by cunning, but in his wrath Alberich curses the ring and all who may possess it. Not joy shall it bring, but only pain, fear and death. In the fourth and last scene of "The Rhinegold" the giants are given possession of the ring. The curse begins to work. Fafner and Fasolt quarrel for the ownership of the treasure, and the latter is slain. Horror falls on the onlooking gods, and to clear the air, Donner conjures up a thunder storm. As the clouds disappear, a rainbow, blindingly radiant, is seen to stretch from the valley to Wotan's castle, Walhalla, which, illumined by the evening sun, gleams with scintillating brilliance. Wotan hails the citadel, and, led by Wotan and Fricka, the gods pass slowly to Walhalla over the rainbow.

From below there is heard the mournful cry of the Rhine maidens, lamenting their lost treasure.

Danse Macabre ..... **Saint-Saens**

The "Danse Macabre" or "Dance of Death" does not, as might be supposed, follow the well-known episodes which Holbein's pictures have made so familiar, but is based upon a grotesque poem by Henri Gazalis. Death is described as a fiddler, summoning the skeletons from their graves at midnight for a dance, the hour being indicated on the harp. The ghastly merriment, interrupted by some sombre strains, is kept up until the cock crows, the signal for the instant disappearance of the grim and clattering revellers. The poem is based upon two themes—one in dance measure, punctuated with the clack of bones, and the other a more serious strain, symbolical of night and the loneliness of the grave. The variations upon these two themes continue until the cockcrow, given out by the oboe, sounds the signal for the close.

Dance of the Hours from "La Gioconda" ..... **Ponchielli**

"La Gioconda" is an opera in four acts based on Victor Hugo's "Tyrant of Padua," the action taking place in Venice during the seventeenth century. The ballet music occurs in the third act of the the opera, the scene being a grand ball room in a Venetian palace, where a masked ball is in progress. A company of ballet dancers enter and perform the "Dance of the Hours" for the entertainment of the guests.

This is one of the most beautiful of ballets and symbolizes the struggle between conflicting powers of light and darkness, progress and ignorance.

Rakoczy March ..... **Berlioz**

While Berlioz was visiting in Vienna, in 1846, on his way to Budapest, where he was to conduct a performance of his "Damnation

of Faust," a friend suggested his writing a piece based upon some Hungarian air. Looking through a collection of Hungarian folk-music he found a tune, "Rakoczy," written by a Hungarian gypsy. Berlioz orchestrated this in one night and incorporated it in the performance of his choral work at the concert in the Hungarian capital. As predicted by the composer's Vienna friend, the performance of the march drove the Budapest audience into a frenzy of enthusiasm and shortly afterward the "Rakoczy" was adopted as a national march.

Compiled by Music Dept., Public Library

Besides the books about Beethoven, including the authoritative life by Thayer, one can find in the library many shorter articles illustrating some special point of view concerning the composer's life and works.

An interesting excerpt from the Thayer life is the chapter: "The Man Beethoven: an Estimate of his Character." This can also be found in the October, 1921, Musical Quarterly. It is a judicial summing up of his hero's faults and virtues, his hereditary traits and his environment.

In Surette and Mason's "Appreciation of Music," vol. 1, is a chapter of Beethoven's humor as shown in his music, with examples thereof.

Of particular interest is the entire facsimile of a hitherto unpublished letter of Beethoven's given in the Musical Quarterly for October, 1917. The letter consumes three large pages; it was written in 1825, to Karl Holz, "one of Beethoven's familiars during this final period." Its translation is given in the text of the article by J. G. Prud'homme accompanying the reproduction of the letter.

One of the most fascinating of these short sketches are the recollections of the Baron de Trémont, a cultured Frenchman, who visited Beethoven in his home and was for a time very intimate with him. These memoirs are in the 1920 Musical Quarterly for July.

Of Dukas, there is not much to be found beyond bare biographical data, except a chapter in Jean-Aubry's book "French Music of Today."

The opposite with Wagner: one knows not which books or articles to lay stress upon. The book of "Family Letters" is peculiarly interesting, likewise the correspondence between Liszt and Wagner. Bellaigue, in his "Musical Studies & Silhouettes," has a great deal to say on Tannhauser in his chapter "Three Symbolic Operas." He contrasts the spiritual elements of Der Freischutz, Robert le Diable and Tannhauser, claiming that these three operas represent "the eternal struggle, which the angel and the beast wage within man's soul."

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Assistant Concert Master
Ford, L. W.
Assistant Concert Master
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Creitz, F.
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Schulze, E.
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Schipilitti, V.

ENGLISH HORN

Schipilitti, V.

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Fragale, F.
Shanis, Jean

BASS CLARINET

Shanis, Jean

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La Haye, E. B.
Hranek, C.

CONTRA BASSOON

Kolb, R.

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Rocco, R.

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HARPS

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Oakland Symphony Series

1922—SEASON—1923

ALFRED HERTZ, Conductor

SAN FRANCISCO SYMPHONY ORCHESTRA

AUDITORIUM OPERA HOUSE

Oakland, California

Monday Evening, January 8, 1923

Eight-Thirty O'Clock

Management, ZANNETTE W. POTTER
Auspices, Musical Association of San Francisco

PROGRAMME

1. Overture, "Phedre" ..... Massenet

This overture, based upon a mythological legend, has been described as having for its subject "the power of love, and its inexorable fate when disregarding the commands of duty."

Phedre, it will be recalled, was the daughter of Minos, King of Crete; after the death of Antiope she became the wife of Theseus. Subsequently she had the misfortune to become desperately enamored of Theseus' son Hippolytus, who failed to reciprocate her advances—whereupon she substituted hatred for love and revenged herself by making the father jealous of the son. Theseus committed Hippolytus to the vengeance of Neptune, who caused a monster to come up out of the sea as the youth was driving along the shore and to so terrify his horses that they demolished his chariot. Hippolytus was killed in the accident, but Aesculapius brought him back to life, and Diana frustrated Phedre's malicious designs by removing him to Italy, where he enjoyed the protection of the nymph Egeria.

2. Danse Macabre ..... Saint-Saens

The "Danse Macabre," or "Dance of Death," is based upon a grotesque poem by Henri Gazalis. Death is described as a fiddler, summoning the skeletons from their graves at midnight for a dance, the hour being indicated on the harp. The ghastly merriment, interrupted by some sombre strains, is kept up until the cock crows, the signal for the instant disappearance of the grim and clattering revellers.

3 Scherzo, "The Sorcerer's Apprentice" ..... Dukas

"The Sorcerer's Apprentice," entitled on the score, "an orchestral scherzo," has for its pictorial basis the poem by the same name, written by Goethe in 1796. The poem concerns itself with the apprentice of a magician who overhears the spell by which his master makes inanimate objects come to life and do his bidding. He would do wonders, too. So, in the sorcerer's absence, he addresses the magic words to a broomstick, bids it go to the river and fetch water. It does so. But, alas, the lad has never heard the formula for recalling the spell, and the demon he has raised floods the house with water. In desperation he seizes an axe and splits the broomstick in two, but now both halves go on fetching water, and the lad, in extreme terror, calls for his master, who finally comes and sends the broomstick back into its corner.

INTERMISSION

PROGRAMME—Continued

4. Symphony No. 5 in E Minor.....Tschaikowsky

Andante—Allegro con anima

Andante cantabile con alcuna licenza

Valse—Allegro moderato

Finale: Andante maestoso—Allegro—Allegro vivace

In the Fifth Symphony of Tschaikowsky we seem to see whole nations in revolt, mourning, rejoicing, conquering. The first movement suggests the surging of a great mass of people—perhaps the Russian nation at work and at play, vital and free-souled, but submerged and unhappy. The second movement, one of the most popular compositions Tschaikowsky ever wrote, is a passionate and sensuous andante although shortlty before the movement's end the theme of the symphony appears as a sort of rumble of cannon amid the pathos of a people's suffering. The third movement is a beautiful piece of delicate tracery, perhaps the aristocracy of the people, dancing in its ballroom oblivious of the groaning of the workers outside. Toward the close of the movement the threatening motive is again heard as though the guests heard the first mutterings of the mob in the streets below. With the opening of the fourth movement the armies of the people seem to be approaching for battle. This is one of the most remarkable depictions in all music of that peculiar sensation known as mob-emotion. Here it inevitably means the triumph of a great popular cause. The armies of liberty have fought and won.

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SYMPHONY "POP" CONCERT, **Monday evening, January 22,** Prices: 75c to $1.50 (No Tax)

Programme

1. Overture, "Merry Wives of Windsor".....Nicolai
2. Carmen Suite.....Bizet
3. Finlandia.....Sibelius
4. Love's Dream.....Liszt
5. Nutcracker Suite.....Tschaikowsky
6. Military March.....Schubert

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The San Francisco Symphony Orchestra

Maintained by
The Musical Association
of San Francisco

1922 1923

Alfred Hertz
Conductor

Programme

Seventh Pair

ANNOUNCEMENT

SIXTH POPULAR CONCERT

Curran Theatre

Sunday, January 21, 2:45 P. M.

PROGRAMME

1. Overture, "The Merry Wives of Windsor" ..... Nicolai
2. Carmen Suite ..... Bizet
3. Finlandia ..... Sibelius

---

4. Love's Dream ..... Liszt
5. Nutcracker Suite ..... Tschaikowsky
6. Military March ..... Schubert

Tickets on sale at Sherman, Clay & Co's. on Monday preceding concert, hours 9 to 5; and at Curran Theatre from 10 A. M. on day of concert.

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OAKLAND—1209 Washington

The San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

1922—Season—1923

SEVENTH PAIR OF SYMPHONY CONCERTS

390th and 391st Concerts

CURRAN THEATRE

Friday Afternoon, January 12, 3:00 o'clock

Sunday Afternoon, January 14, 2:45 o'clock

PROGRAMME

1. Overture, "Carnival" ..... Dvorak
2. Serenade in D Major ..... Brahms
   (First time in San Francisco)
   - Allegro molto
   - Adagio non troppo
   - Menuet
   - Scherzo
   - Rondo

INTERMISSION

3. Dance Poem, "The Peri" ..... Dukas

Numerous complaints have been received from the police and patrons that many ladies persist in wearing their hats during the Symphony Concerts. Therefore, we urge all patrons to comply with the POLICE ORDINANCE which prohibits the wearing of headgear in theatres. The ordinance applies to all, regardless of seat location.

ANNOUNCEMENT

EIGHTH PAIR OF SYMPHONY CONCERTS

Curran Theatre

Friday, January 26, 3:00 P. M.

Sunday, January 28, 2:45 P. M.

Soloist: WALTER V. FERNER, 'Cellist

PROGRAMME

1. Overture, "Prometheus" ..... Beethoven
2. Symphony in C Major, "Jupiter" ..... Mozart
   - Allegro vivace
   - Andante cantabile
   - Menuetto
   - Finale

3. Symphonic Prelude, "The Eve of St. Agnes"
   After the Poem of Keats ..... Frederick Jacobi
   (First performance in San Francisco)
4. Concerto for Violoncello, B Minor ..... Dvorak
   - Allegro
   - Adagio ma non troppo
   - Allegro moderato

WALTER V. FERNER

Tickets on sale at Sherman, Clay & Co. on Monday preceding concert, hours 9 to 5; and at Curran Theatre from 10 A. M. on day of concert.

PROGRAMME NOTES

"Carnival" Overture, Op. 92.....Dvorak

The "Carnival" Overture is really the second section of Dvorak's triple overture, "Nature, Life, Love." The first of these is known generally in concert-halls as "In der Natur," while the third is known as "Othello." These three overtures were written to be performed together. They were first performed at Prague, April 28, 1892, at a concert of public farewell to Dvorak before his journey to America.

The first performance in America was at a concert given October 21, 1892, in honor of Dvorak, who then made his first appearance in this country. The program for that occasion gave a description of the character of the work:

"This composition, which is a musical expression of the emotions awakened in Dr. Antonin Dvorak by certain aspects of the three great creative forces of the Universe—Nature, Life, and Love—was conceived nearly a year ago, while the composer still lived in Bohemia.

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WALTER V. FERNER

'CELLIST

Soloist at Next Pair Symphony Concerts

Walter V. Ferner, who is to be the soloist at the next pair of Symphony Concerts, January 12 and 14, was born in Baltimore, Maryland, and began the study of the 'cello in his ninth year. After several years of tuition under different teachers in this country, Mr. Ferner went to Europe, winning a free scholarship in the celebrated Conservatory of Leipzig. In his second year of study there with the distinguished master, Julius Klengel, he was awarded the Mendelssohn-Bartholdy prize. At the age of nineteen he was engaged as solo 'cellist of the Wiesbaden Royal Orchestra and after four years in that position he joined the famous Philharmonic Orchestra of Berlin in like capacity. For twelve years he remained with this organization, playing under the direction of Arthur Nikish, Richard Strauss, Siegfried Wagner, Gustav Mahler, Felix Weingartner, Willem Mengelberg and others. Returning to the United States he was engaged by the Chicago Symphony Orchestra for the first 'cello stand. He remained there four seasons, after which he joined the Philharmonic Orchestra of Los Angeles, where he played prior to his coming to San Francisco to fill the solo 'cello position with the San Francisco Symphony Orchestra and also with the Chamber Music Society of San Francisco.

The following are a few press comments:

(Chicago American)—"Ferner's tone is fresh, resonant and resilient. He phrases with unfailing discretion and artistic probity. His bowing is light and agile. Withal he makes no sensational appeal to the public by mannerism or self-conscious pose. His dignity and poise match the sincerity of his style and interpretation."

(Chicago Tribune)—"Clearly he is a violoncellist of parts, one who has mastered more than the merely mechanical difficulties of his instrument. Mr. Ferner made as much out of the music as could be made. He performed its cantilena with beautiful tone and its passage work with brilliancy."

(Berlin Voss Zeitung)—"Mr. Ferner's wonderfully artistic performance far surpassed all expectations. He played with soulful expression and the technical passages with bravura."

The three parts of the overture are linked together by a certain underlying melodic theme. This theme recurs with the insistence of the inevitable personal note marking the reflections of a humble individual, who observes and is moved by the manifold signs of the unchangeable laws of the Universe.

"If the first part of the overture suggested 'Il Penseroso,' the second, with its sudden revulsion to wild mirth, cannot but call up the same poet's 'L'Allegro,' with its lines to 'Jest and Youthful Jollity.' The dreamer of the afternoon and evening has returned to scene of human life, and finds himself drawn into

> The busy hum of men
> When the merry bells ring round
> And the jolly rebecs sound
> To many a youth and many a maid—

dancing in spirited Slavonic measures. Cymbals clang, strange instruments clash; and the passionate cry of the violin whirls the dreamer madly into a Bohemian revel. Anon the wild mirth dies away, as if the beholder were following a pair of straying lovers, whom the boisterous gayety of their companions, with clangor of voices and instruments, reach but dimly. A lyric melody sustained by one violin, the English horn, and some flutes, sets in, and almost unconsciously returns to the sweet pastoral theme, like a passing recollection of the tranquil scenes of nature. But even this seclusion may not last. A band of merrymakers bursts in. The stirring Slavonic theme of the

Rose Florence

has returned from New York and is again at her studio, 545 Sutter Street ~ Telephone Garfield 3421

"She came, sang and conquered her audience by the sheer artistry of her interpretative work throughout the program."—Seattle Times, December 5, 1922.

Pupil of M. Leopold Ketten,
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introduction reappears, and the three themes of the second overture —the humorous, the pathetic, and the pastoral—are merged into one, with the humorous in the ascendant, till a reversion changes the order. The whole ends in the same gay A major key, with which it began."

Serenade, No. 1, D Major.....Brahms

This serenade was composed in 1858, the same year that Brahms completed his first piano concerto. It was not written in the orchestral form at first, but was composed in the manner of a chamber music piece. It was at the suggestion of Joseph Joachim that the composer scored the Senerade for orchestra, but even this version differs from that which eventually was published, for it was for small orchestra that Brahms made his reconstructed work and which was played for the first time privately at one of the court concerts at Detmold.

After this performance Brahms again remodelled his Serenade,

Information for Symphony Patrons

Tickets for all concerts are placed on sale at Sherman, Clay and Company's box office on the Monday preceding each concert. Orders may be telephoned in; Sutter 6000, Local 36. Tickets reserved must be called for before five P. M. on the day preceding the concert. On the day of a concert, tickets for that concert will be at the Curran Theatre. Season tickets may be purchased at any time during the season for the remaining concerts in the series.

Patrons are requested to detach tickets from their season ticket book before presenting at the door.

The continuation of the San Francisco Symphony Orchestra is made possible through the voluntary contributions received. Amounts of $100 and above constitute a membership in the Musical Association; lesser amounts may be subscribed to the Emergency Fund. Subscriptions may be made at any time.

and having scored it for a larger orchestra, produced it at Hanover, March 3, 1860. In the same year it was published.

The first movement (Allegro molto, D major, 2-2 time), is constructed in sonata form, its principal theme being given out at the fifth measure by the horn. The clarinet takes up the theme, and development takes place. A climax having been attained, there is a diminuendo followed by the entrance of the second subject—in A major—in the violins. This is now worked over, the triplet figure in the fifth and sixth measures figuring largely in the development. A second section of the subject enters forte in the wood-wind with a staccato and marcato figure accompanying it in the strings. The Development opens with a continuation of this figure, but the working-out of the first theme soon makes it appearance, the whole division being principally concerned with it. The Recapitulation begins with

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the first subject in the horn as before. The second theme, again given to the violins, is now in D major.

The second movement (Adagio non troppo, B flat major, 2-4 time), opens with the theme in the lower strings and bassoons. A transitional passage brings forward a new idea in the first violins and violas, which is taken up by the wood-wind, the second theme following in the horn. The material is now subjected to development, and there is a Recapitulation in which the principal subjects are reheard with modified scoring. There is a short and tranquil coda.

The third movement consists of two minuets very lightly scored, only one flute, two clarinets, one bassoon and violoncello being employed for the first, and two clarinets, first violins, violas and 'cellos for the second. The first minuet is repeated after the second.

The Scherzo begins with the subject in the horn and violoncellos. It is followed by a Trio which begins with another subject in the horn, a running figure being set against it in the lower strings. The Scherzo is repeated at the close.

The first theme of the Rondo is announced by the lower strings, reinforced by the clarinets and bassoons. The second subject is heard in the first violins with a running triplet figure set against it in the violas. At the close of this the first theme returns. The remainder of the movement is based mainly upon development and repetition of this material.

Dance Poem, "The Peri" ..... **Dukas**

"The Peri" was composed in 1910, and was performed for the first time at the Chatelet, Paris, at the Concerts de Danse given by Mlle. Trouhanowa in April, 1912. The first performance of "The Peri" in the United States was here, by the San Francisco Symphony Orchestra, January 7, 1916, Alfred Hertz conducting.

The score of the composition contains a "program," the following being a translation made by Mr. Philip Hale:

"It happened that at the end of his youthful days, since the Magi observed that his star was growing pale, Iskender went about Iran seeking the flower of immortality.

"The sun sojourned thrice in its dozen dwellings without Iskender finding the flower. At last he arrived at the end of the earth, where it is only one with sea and clouds.

"And there, on the steps that lead to the hall of Ormuzd, a Peri was reclining, asleep in her jewelled robe. A star sparkled above her head; her lute rested on her breast; in her hand shone the flower.

"It was a lotus like unto an emerald, swaying as the sea under the morning sun.

"Iskender noiselessly leaned over the sleeper, and without awakening her snatched the flower, which suddenly became between his fingers like the noonday sun over the forests of Ghilan.

"The Peri opened her eyes, clapped the palms of her hands together and uttered a loud cry, for she could not now ascend towards the light of Ormuzd.

"Iskender, regarding her, wondered at her face, which surpassed in deliciousness even the face of Gurda-ferrid. In his heart he coveted her.

"So the Peri knew the thought of the king, for in the right hand of Iskender the lotus grew purple and became as the face of longing.

"Thus the servant of the Pure knew that this flower of life was not for him.

"To recover it, she darted forward like a bee, while the invincible lord bore away from her the lotus, torn between his thirst for immortality and the delight for his eyes.

"But the Peri danced the dance of the Peris; always approaching him until her face touched his face; and at the end he gave back the flower without regret. Then the lotus was like unto snow and gold, as the summit of Elbourz at sunset.

"The form of the Peri seemed to melt in the light coming from the calix, and soon nothing more was to be seen than a hand raising the flower of flame, which faded in the realm above.

"Iskender saw her disappear. Knowing from this that his end drew near, he felt the darkness encompassing him."

Compiled by Music Dept., Public Library

The Library has many books on Brahms, among them the small book of fifty odd pages by Herbert Antcliffe, personal recollections by Albert Dietrich, George Henschel's slight volume of reminiscences, Fuller-Maitland's large volume and Florence May's two-volume biography. There is also a book of Brahms' letters, besides the correspondence with Joachim.

Of Dvorak there are many essays, sketches and magazine articles by pupils and other writers.

Books Recently Added to Department

Old cryes of London by Sir Fr. Bridge (with old pictures of the criers, too).

A great Amercian tone poet. New biography of MacDowell by J. F. Porte.

Life and times of Palestrina, by Z. Kendrick Pyne.

Creative music for children, by S. N. Coleman.

How to become a pianist, by Mark Hambourg.

Interludes, records and reflections by Sir C. V. Stanford, with some of the following chapter heads:

Upon some amateurs; Three centenaries (1920): Jennie Lind.

Pauline Viardot-Garcia, Sir George Grove; On some conductors and their methods: Richter, Von Bulow, Hallé.

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Argiewicz, Artur
Assistant Concert Master
Ford, L. W.
Assistant Concert Master
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Gluschkin, M.
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Jensen, T.
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Koenig, H.
See, Orley
Polak, S.
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Hoffmann, A. C.
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Manchester, W.
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1922 1923

Alfred Hertz
Conductor

Programme

Sixth Popular

ANNOUNCEMENT

SEVENTH POPULAR CONCERT

SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

Curran Theatre

Sunday, February 4, 2:45 P. M.

PROGRAMME

1. Overture, "Fingal's Cave" ..... Mendelssohn

2. Dance of the Blessed Spirits from "Orpheus" ..... Gluck
   (Flute obligato, Anthony Linden)

3. Alsatian Scenes ..... Massenet
   Sunday Morning.
   At the Tavern.
   Under the Linden Tree.
   (Cello obligato, W. V. Ferner)
   (Clarinet obligato, H. B. Randall)
   Sunday Evening.

---

4. Scherzo, "The Sorcerer's Apprentice" ..... Dukas

5. (a) Dreams ..... Wagner
   (b) Tristan's Vision ..... Wagner

6. Prelude to "The Mastersingers" ..... Wagner

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The San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

1922—Season—1923

SIXTH POPULAR CONCERT

392nd Concert

CURRAN THEATRE

Sunday Afternoon, January 21, 2:45 o'clock

PROGRAMME

1. Overture to "The Merry Wives of Windsor" ..... Nicolai
2. Carmen Suite ..... Bizet
3. Symphonic Poem, "Finlandia" ..... Sibelius

Intermission

4. "Love's Dream" ..... Liszt
5. "The Nutcracker" Suite ..... Tschaikowsky
   - I. Miniature Overture
   - II. Characteristic Dances
     - March
     - Dance of the "Fee Dragee"
     - Russian Dance
     - Arabian Dance
     - Chinese Dance
     - Dance of the Mirlitons
   - III. Waltz of the Flowers
6. Military March ..... Schubert

ANNOUNCEMENT

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SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

Curran Theatre

Friday, January 26, 3:00 P. M.

Sunday, January 28, 2:45 P. M.

Soloist: WALTER V. FERNER, 'Cellist

PROGRAMME

1. Overture, "Coriolanus" ..... Beethoven
2. Symphony in C Major, "Jupiter" ..... Mozart
   - Allegro vivace
   - Andante cantabile
   - Menuetto
   - Finale

3. Symphonic Prelude, "The Eve of St. Agnes"
   After the Poem of Keats ..... Frederick Jacobi
   (First performance in San Francisco)
4. Concerto for Violoncello, B Minor ..... Dvorak
   - Allegro
   - Allegro moderato
   - Adagio ma non troppo

   WALTER V. FERNER

Tickets on sale at Sherman, Clay & Co. on Monday preceding concert, hours 9 to 5; and at Curran Theatre from 10 A. M. on day of concert.

PROGRAMME NOTES

Overture to "The Merry Wives of Windsor".....**Nicolai**

It is a curious fact that, with the possible exception of Verdi's "Falstaff," only one opera out of the large number composed on the subject of Shakespeare's play has managed to survive. This work is "The Merry Wives of Windsor" by Otto Nicolai.

The main body of the overture is preceded by an introduction, the subject of which is given out by the basses, the higher strings, muted, holding a long sustained C above it. This melody is later taken up by the violins. The introduction leads through a rallentando into the Allegro vivace. The principal subject is given to the strings lightly re-enforced by the wood-wind. The transitional passage leading to the second theme brings forward a new idea vigorously presented by the full orchestra. The second subject, in C major, is announced by the first and second violins in octaves. A second section of this appears in A flat major with a tripping, dance-like theme, also given to the first violins, this in its turn being succeeded by a third

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Assets	**$80,671,392.53**
Deposits	**76,921,392.53**
Capital Actually Paid Up	**1,000,000.00**
Reserve and Contingent Funds	**2,750,000.00**
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WALTER V. FERNER

'CELLIST

Soloist at Next Pair Symphony Concerts

Walter V. Ferner, who is to be the soloist at the next pair of Symphony Concerts, January 12 and 14, was born in Baltimore, Maryland, and began the study of the 'cello in his ninth year. After several years of tuition under different teachers in this country, Mr. Ferner went to Europe, winning a free scholarship in the celebrated Conservatory of Leipzig. In his second year of study there with the distinguished master, Julius Klengel, he was awarded the Mendelssohn-Bartholdy prize. At the age of nineteen he was engaged as solo 'cellist of the Wiesbaden Royal Orchestra and after four years in that position he joined the famous Philharmonic Orchestra of Berlin in like capacity. For twelve years he remained with this organization, playing under the direction of Arthur Nikish, Richard Strauss, Siegfried Wagner, Gustav Mahler, Felix Weingartner, Willem Mengelberg and others. Returning to the United States he was engaged by the Chicago Symphony Orchestra for the first 'cello stand. He remained there four seasons, after which he joined the Philharmonic Orchestra of Los Angeles, where he played prior to his coming to San Francisco to fill the solo 'cello position with the San Francisco Symphony Orchestra and also with the Chamber Music Society of San Francisco.

The following are a few press comments:

(Chicago American)—"Ferner's tone is fresh, resonant and resilient. He phrases with unfailing discretion and artistic probity. His bowing is light and agile. Withal he makes no sensational appeal to the public by mannerism or self-conscious pose. His dignity and poise match the sincerity of his style and interpretation."

(Chicago Tribune)—"Clearly he is a violoncellist of parts, one who has mastered more than the merely mechanical difficulties of his instrument. Mr. Ferner made as much out of the music as could be made. He performed its cantilena with beautiful tone and its passage work with brilliancy."

(Berlin Voss Zeitung)—"Mr. Ferner's wonderfully artistic performance far surpassed all expectations. He played with soulful expression and the technical passages with bravura."

idea presented by the full orchestra. This material is now given development and a recapitulation follows in which all the subjects are reheard, the different section of the second theme now appearing in the key of F. There is a brilliant coda.

"Carmen" Suite ..... **Bizet**

Georges Bizet, whose "Carmen" is a landmark in the history of opera, was perhaps the most distinctly original of the modern French writers. This gifted French composer was unfortunately stricken down practically on the eve of what would, without doubt, have been an exceptionally brilliant career. Bizet's chief characteristic was what is known as "local color," of which the "Carmen Suite" as well as the opera of the same name, has its full share.

The music of "Carmen" is suffused in the warm tones of the south, and these tones are not confined to special numbers. The opera was first produced at the Opera Comique, in Paris, March 3, 1875, and was first produced in this country October 23, 1879.

Symphonic Poem, "Finlandia" ..... **Sibelius**

In her book on Jean Sibelius, Mrs. Rosa Newmarch set down the following as bearing upon the style of the composer of "Finlandia":

"The causes of the innate gravity and restrained melancholy of the Finnish temperament are not far to seek. Influences climatic and historical have moulded this hyperborean people into what we now find them. Theirs is the most northern of all civilized countries. From November till the end of March it lies in thrall to a gripping and

Rose Florence

has returned from New York and is again at her studio, 545 Sutter Street ∞ Telephone Garfield 3421

"She came, sang and conquered her audience by the sheer artistry of her interpretative work throughout the program."—Seattle Times, December 5, 1922.

Pupil of M. Leopold Ketten, Professor Superior of the Conservatory at Geneva, Switzerland

Voice Placing Coaching

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THURSDAY EVENING, FEB. 1, 8:20

EXPOSITION AUDITORIUM

BENNO MOISEIVITCH

RUSSIAN PIANIST

Soloist with

SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

Fourth Concert under auspices of the Auditorium Committee of the Board of Supervisors

PROGRAMME

1. Symphony No. 5 ..... Beethoven

2. Piano Concerto in E Flat Major ..... Liszt
   Benno Moiseivitch

3. Dance of the Blessed Spirits from "Orpheus" ..... Gluck
4. Two Etudes ..... Chopin
   Chant Polonais ..... Chopin-Liszt
   Tarantelle ..... Liszt
   Piano Soli, Benno Moiseivitch

5. Italian Caprice ..... Tschaikowsky

Tickets: 25c, 50c, 75c, $1.00 (No Tax) All Seats Reserved

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relentless winter; in the northern provinces the sun disappears entirely during the months of December and January. Every yard of cultivated soil represents a strenuous conflict with adverse natural conditions. Prosperity, or even moderate comfort, has been hardly acquired under such circumstances.

"Situated between Sweden and Russia, Finland was for centuries the scene of obstinate struggles between these rival nationalities; wars which exhausted the Finns without entirely sapping their fund of stubborn strength and passive endurance. Whether under Swedish or Russian rule, the instinct of liberty has remained unconquerable in this people. Years of hard schooling have made them a serious-minded, self-reliant race; not to be compared with tbe Russians for receptivity or exuberance of temperament, but more laborious, steadier of purpose and possessed of a latent energy which, once aroused, is not easily diverted or checked.

"That the Finns still live as close to Nature as their ancestors is evident from their literature, which reflects innumerable pictures from

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this land of granite rocks and many-tinted moorlands; of long sweeps of melancholy fens and ranges of hills clothed with dark pine forests; the whole enclosed in a silver network of flashing waters—the gleam and shimmer of more than a thousand lakes. The solitude and silence, the familiar landscape, the love of home and country—we find all this in the poetry of Runeberg and Tavaststjerna, in the painting of Munsterhjelm, Westerholm and Jarnefelt, and in the music of Sibelius."

"Love's Dream" ..... **Liszt**

Liszt's familiar and popular "Love's Dream" is a musical reflection of the following poem by F. Freiligrath, which is printed on the fly-leaf of the piano score:

"O love, O love, so long as e'er thou canst, or dost on love believe;
The time shall come, when thou by graves shalt stand and grieve;
And see that still thy heart doth glow, doth bear and foster love divine,
So long as e'er another heart shall beat in warm response to thine.
And, whoso bares his heart to thee, O, show him love where in thy power,
And make his every hour a joy, nor wound his heart at any hour,
And keep a guard upon thy tongue—an unkind word is quickly said:
Ah me—no ill was meant—and yet
The other goes and weeps thereat.

"The Nutcracker" Suite ..... **Tschaikowsky**

On "The Nutcracker" Suite the following comment has been made by Philip H. Goepp:

"The 'Nutcracker' Suite must have been one of the last purely cheerful subjects that occupied the mind of the late great Russian composer. The Sugar-Plum Fairy was hovering over his dreams on the eve of his departure for America in 1891, when the gloom which always seized him on a departure abroad was suddenly deepened by the news of the death of his sister. The work was completed the following summer and was performed as a Fairy Ballet in two acts and three scenes, March 19, 1892, at Petrograd before the Emperor and his Court, and was received 'with immense enthusiasm.'

"The first of the Characteristic Dances is a lively march, mainly in higher brass, of two trumpets and four horns, enforced by clarinets. The answer is in tripping phrase of strings to a melodic call of

the bassoons or higher reed. Later a variant of the march motif sounds in the low brass, answered by a playful phrase of picking strings and chirruping wood. In the middle is a brief episode of rapid runs in wood or strings over a slower strain in bassoons or horns. Later the returning march is blended brilliantly with the quicker phrases.

"The Dance of the Fee Dragee, or Dance of the Sugar-Plum Fairy, with its dainty, leisurely trip, is the most distinguished instance of the use of tthe Celeste,—in which plates of steel, suspended over resonating boxes of wood, are struck by hammers from a key-board. Its range is mostly in high treble; the tone is of exquisite purity.

"The Russian Dance is in exceedingly lively pace and employs the full orchestra. Like the other numbers, with all the intense vehemence and the full musical quality of Russian song, it never loses the playful charm of the fairy story.

"In the Arabian Dance is the Oriental languorous grace that seems with the Russian to the manner born. The piece is scored without any brass whatever, though with English horn and bass clarinet. In the percussion is merely the tambourine. The strings are muted; throughout abounds the brief run of irregular number of notes, —the main trait of Arab melody.

The Chinese Dance begins straightway with the startling contrast of comic bassoons in lowest notes against a phrase in the highest range of the flute, answered by a rollicking motif of picking strings. The bassoons keep up their low grunting unceasingly; the clattering din is much increased by rapid, vigorous arpeggios in the clarinets. The glockenspiel joins the jolly answer of the strings and all the sounds swell the tumult that ends in a sudden bang.

"The dainty, leisurely Dance of the Mirlitons, or Dance of the Flutes, is supported by a group of picking strings. Later the languorous English horn has a lower strain; and soon the strings follow in mimicking step. In the middle the trumpets in midst of a choir of brass blow a dance of primitive swing and rude tune, that is taken up by all the chorus. The flutes return to their delicate airy dance.

"The languishing beauty of the Waltz of the Flowers has throughout a warm color of horns. There is a brief prelude of woodwind with a free play of the swirling harp. The main tune of the horns has an answer in the clarinet. In the second section strings have the tune to tripping brass and answering woodwind. The main dance is more and more decked in bower of lesser melodies. There is still a third dance where the woodwind sing to the tripping harp, with flowing strings. In the middle is an ardent strain of 'cellos and violas to a trip of the horns and rapid violins.

Military March ..... **Schubert**

In none of Schubert's lesser compositions is his genius for rhythm, melody and spirit shown more plainly than in this March. So popular did it become that many orchestrations of it have been made, it originally having been written for piano (four hands). As the title indicates, it is a march in strict military tempo, with an irresistible swing that urges listeners to "keep step."

Compiled by Music Department, Public Library

We have the Life of Mozart by Otto Jahn, both in the original and in translation. The latter has an introduction by Sir George Grove in which he says: "The book is not a Life of Mozart so much as an encyclopedia of musical art and biography." There is some account of the social and musical condition of the cities visited by Mozart and biographical notices of every person with whom he came into contact. There are several shorter lives and an edition of his letters.

Few library patrons ever take out Robert Schumann's "Music and Musicians." Yet the two volumes can be read with pleasure and appreciation today. His criticisms of young, contemporary composers are the least interesting and yet the most curious of the collection. His warm praise of Sterndale Bennet, Moscheles, Ludwig Schunke, Henselt, Heller and other lesser-known names, seems almost affected, remembering their comparative oblivion and his own pre-eminence, though it proves his generous spirit. His championship of Brahms is well known; not so his welcome to Berlioz. But here it is, many pages of it, with musical themes from the Symphonie Fantastique. One can sense the musical atmosphere of his day and place in these articles and his "Rules and maxims for young musicians" will never be excelled. They are as vital in these "our" modern times as they were in "his" modern times.

"Seek, among your comrades, for those who know more than you do."

"Rest from your musical studies by reading the poets."

"As you grow older, converse more with scores than with virtuosos."

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The San Francisco Symphony Orchestra

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Argiewicz, Artur
Assistant Concert Master
Ford, L. W.
Assistant Concert Master
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Mendelevitch, R.
Gluschkin, M.
Gordohn, R.
Jensen, T.
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Koharich, J.
Koenig, H.
See, Orley
Polak, S.
Ruiz, R.
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Willard, J. M.

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Manchester, W.
Hidden, R. L.
Helget, H.
Blaha, A.
Gold, J.
Paterson, J. A.
Creitz, F.
Heft, A.
Hoffman, H. H.
Sargeant, W.

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Hahl, E.
Baker, F. A.
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Weiler, E.
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Dunn, H. A.
Dierich, F.
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Dehe, W.
King, O.
Villalpando, W.
Weiss, A.
Kirs, R.
Schwarzmann, J.
Hranek, C.

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Greene, S.
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Storch, A. E.
Schulze, E.
Cassetta, L.
Frederick, O.

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Orchestral Manager

PICCOLO

Oesterreicher, W.

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Schipilitti, V.

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Schipilitti, V.

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Fragale, F.
Shanis, Jean

BASS CLARINET

Shanis, Jean

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Oakland Symphony Series

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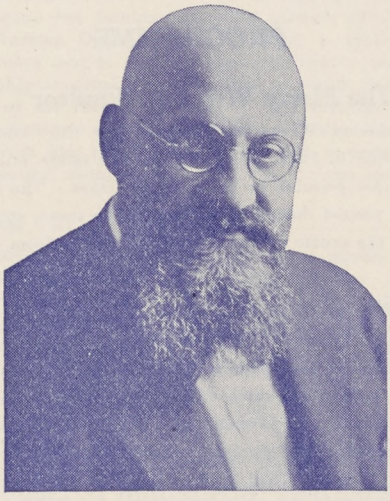

ALFRED HERTZ, Conductor

SAN FRANCISCO SYMPHONY ORCHESTRA

AUDITORIUM OPERA HOUSE

Oakland, California

Monday Evening, January 22, 1923

Eight-Thirty O'Clock

Management, ZANNETTE W. POTTER

Auspices, Musical Association of San Francisco

AGAIN LET'S ALL PROMENADE

The appeal of enjoying a social whirl about the theatre foyer proved a success at the last Popular Concert. Many of the gallery gods descended to fraternize with those in the pit, and balcony patrons socialized on the incline. Let more leave their seats tonight during the intermission and enjoy the thrill of once or twice around the spacious foyer of the main floor. A cordial get-together spirit has always characterized music folk and this spirit should be worthy of emulation at the symphony.

PROGRAMME

1. Overture to "The Merry Wives of Windsor" ..... **Nicolai**

The opera "The Merry Wives of Windsor" by Carl Nicolai, after Shakespeare's comedy was first performed in 1849. Old as it is, the opera still holds the stage and its overture is one of the most popular in the operatic class. The introduction to the overture proper is the music played during the rising of the moon over the woods of Windsor. Likewise, the balance of the music of the overture is taken from the material that appears in the opera.

2. "Carmen" Suite ..... **Bizet**

Georges Bizet, whose "Carmen" is a landmark in the history of opera, was perhaps the most distinctly original of the modern French writers. His chief characteristic was what is known as "local color," of which the "Carmen Suite" as well as the opera itself, has its full share. The music of "Carmen" is suffused in the warm tones of the south, and these tones are not confined to special numbers. The opera was first produced at the Opera Comique, in Paris, March 3, 1875, and in this country October 23, 1879.

3. Symphonic Poem, "Finlandia" ..... **Sibelius**

"Finlandia" was composed in 1894, and is supposed to record the "impressions of an exile's return home after a long absence." While the themes have a decided Finnish folk-song character, Sibelius himself informs us that they are absolutely his own. The work is a remarkable tone picture of the intense national spirit of this hardy race of the North. When first performed in Helsingfors it is said to have aroused the audience to such a frenzy of enthusiasm that future performances were prohibited by the Russian government for fear of its creating anti-Russian demonstrations.

INTERMISSION

4. "Love's Dream" ..... **Liszt**

This beautifully melodious number, so well known in its original form of a piano solo, is the third of a group of three Nocturnes and is of such an appealing nature that no word of explanation is necessary for an immediate appreciation of it.

PROGRAMME

5. "The Nutcracker" Suite ..... **Tschaikowsky**

Miniature Overture
Characteristic Dances

(a) March (b) Dance of the "Fee Dragee" (c) Russian Dance

(d) Arabian Dance (e) Chinese Dance (f) Dance of the Mirlitons
Waltz of the Flowers

"The Nutcracker" Suite, taken from the ballet of the same name was first produced in Petrograd in 1892. The first of the characteristic dances is the March which accompanies the entrance of the children in the first act. Then follows the Dance of the "Fee Dragee" or Dance of the Sugar-Plum Fairy. In this dainty dance the celeste—an instrument played like the piano but having the tonal quality of the glockenspiel—plays an important part. The Russian Dance follows, it being a dance of vigor and fire. The Arabian Dance which comes next is one of languorous beauty and oriental flavor, followed by an eccentric and highly amusing Chinese dance in which the bassoons play an important part. The Dance of the Mirlitons is next. The Mirliton is a little toy instrument formed by pulling silk over the end of a pasteboard tube. The sound made by singing into the tube is very much like that of singing through a comb over which tissue paper has been drawn. A beautiful swinging Dance of the Flowers closes the suite.

6. Military March ..... **Schubert**

In none of Schubert's lesser compositions is his genius for rhythm, melody and spirit shown more plainly than in this March. So popular did it become that many orchestrations of it have been made, it originally having been written for piano (four hands).

COMING EVENTS!

MISCHA ELMAN, **Monday Night, January 29th,** Auditorium Opera House. Phenomenal sale now on. Mail orders promptly filled. Prices: $2.50, $2.00, $1.50, $1.00 (tax extra.)

SEVENTH SYMPHONY CONCERT, **Friday Evening, February 2.** LOUIS PERSINGER, SOLOIST.

PROGRAMME

Symphony in D Minor ..... Cesar Franck
Violin Concerto, D Major ..... Beethoven
Louis Persinger
Tannhauser Overture ..... Wagner

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The San Francisco Symphony Orchestra

Maintained by
The Musical Association
of San Francisco

1922 1923

Alfred Hertz
Conductor

Programme

Eighth Pair

ANNOUNCEMENT

SEVENTH POPULAR CONCERT

SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

Curran Theatre

Sunday, February 4, 2:45 P. M.

PROGRAMME

1. Overture, "Fingal's Cave" ..... Mendelssohn

2. Dance of the Blessed Spirits from "Orpheus" ..... Gluck
   (Flute obligato, Anthony Linden)

3. "Coppelia" Suite ..... Delibes
   Slavonic Theme with Variations
   Festive Dance and Waltz
   Nocturne
   Dance of the Automatons and Waltz
   Czardas

---

4. Scherzo, "The Sorcerer's Apprentice" ..... Dukas

5. (a) Dreams ..... Wagner
   (b) Tristan's Vision ..... Wagner

6. Prelude to "The Mastersingers" ..... Wagner

Tickets on sale at Sherman, Clay & Co's. on Monday preceding concert, hours 9 to 5; and at Curran Theatre from 10 A. M. on day of concert.

Musical Association of San Francisco

Founded December 20, 1909 — Incorporated February 3, 1910

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ANNOUNCEMENT

THE BOARD OF GOVERNORS of the Musical Association of San Francisco takes great pleasure in announcing that Mr. Alfred Hertz, now in his eighth season as conductor of the San Francisco Symphony Orchestra, was by unanimous vote at its meeting today, re-engaged for the seasons of 1923-24 and 1924-25.

We are sure that this announcement will meet with the approval of the music-loving public.

The Board of Governors takes this opportunity to again express its keen appreciation of the spirit of generosity so definitely evidenced by members of the Musical Association of San Francisco, by Subscribers to the Emergency and other funds, and by ticket purchasers. Only through this spirit has the continuation of the Orchestra been made possible.

THE BOARD OF GOVERNORS CONFIDENTLY EXPECTS A CONTINUATION OF THIS GENEROUS SUPPORT IN INCREASING MEASURE IN ORDER THAT THE CONSTANT ARTISTIC PROGRESS SO DEFINITELY EVIDENCED MAY BE CONTINUED, to the end that our Orchestra, in point of artistry and personnel, will be second to none.

The Board requests that early renewal be made of pledges that expired September 1, 1922.

For the Board of Governors,
John D. McKee, President.

January 22, 1923.

Subscription renewal blank on reverse side.

No..... San Francisco, California,.....1923.

The undersigned, for the purpose of supporting the objects of the MUSICAL ASSOCIATION OF SAN FRANCISCO, and maintaining

"The San Francisco Symphony Orchestra"

agrees to pay for a period of THREE (3) consecutive years on each first day of September, commencing **September 1, 1923,** the sum of

..... Hundred Dollars

to said Association.

This is also to act as an application for membership in said Association.

In the event of my death this guarantee shall lapse and same shall not be a claim against my estate.

(Signature).....

Telephone..... Address.....

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Subscriptions are deductible from Income in same way as contributions to organized charities.

The San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

1922—Season—1923

EIGHTH PAIR OF SYMPHONY CONCERTS

394th and 395th Concerts

CURRAN THEATRE

Friday Afternoon, January 26, 3:00 o'clock

Sunday Afternoon, January 28, 2:45 o'clock

Soloist: WALTER V. FERNER,

PROGRAMME

1. Overture, "Coriolanus" ..... Beethoven
2. Symphony in C Major, "Jupiter" ..... Mozart
   - Allegro vivace
   - Andante cantabile
   - Menuetto
   - Finale

Intermission

3. Symphonic Prelude, "The Eve of St. Agnes"
   After the Poem of Keats ..... Frederick Jacobi
   (First performance in San Francisco)
4. Concerto for Violoncello, B Minor ..... Dvorak
   - Allegro
   - Allegro moderato
   - Adagio ma non troppo

   WALTER V. FERNER
   (Louis Persinger, Conducting)

ANNOUNCEMENT

NINTH PAIR OF SYMPHONY CONCERTS

SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

Curran Theatre

Friday, February 9, 3:00 P. M.

Sunday, February 11, 2:45 P. M.

Soloist: LOUIS PERSINGER, Violinist

BEETHOVEN PROGRAMME

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1. Overture, "Fidelio"
2. Three Movements from Ninth Symphony
   Allegro ma non troppo, Un poco maestoso
   Molto vivace
   Adagio molto e cantabile

---

3. Concerto for Violin, D Major
   Allegro ma non troppo
   Larghetto—
   Rondo

   Louis Persinger

In presenting three movements from Beethoven's Ninth Symphony, Mr. Hertz regrets that it will not be possible to perform this great work in its entirety. The fourth movement requires a large chorus and four soloists, which cannot be accommodated in any of the theatres available for such a concert. In giving the first three movements the example of other symphony orchestras is followed, and the music-loving public is not deprived of the opportunity to enjoy the first three movements, which all music lovers agree contain some of the most beautiful music ever written.

Tickets on sale at Sherman, Clay & Co. on Monday preceding concert, hours 9 to 5; and at Curran Theatre from 10 A. M. on day of concert.

PROGRAMME NOTES

Overture, "Coriolanus," Op. 62.....Beethoven

The story of Coriolanus is interestingly related by Felix Borowski in a program of the Chicago Symphony Orchestra as follows:

"Coriolanus—a Roman patrician, supposed to have been given this name on account of his capture of the Volscian town, Corioli—was by reason of his haughty defiance of the plebeians impeached and banished from the state. Having taken refuge with the Volscians, Coriolanus aided these enemies of the Roman government by leading their armies against his native race. The Romans were panic-stricken at the victorious progress of the exiled patrician; and when Coriolanus appeared with his army at the gates of Rome deputations were sent out to plead with him. But there burnt within the heart of the proud Roman fiercer fires than those fanned by the lust of conquest, or by the stirring exultation of victory about to be achieved. Coriolanus long had brooded over the vengeance that he had determined should be his; and now vengeance was at hand—the hated foes who had condemned him to ignominy and exile were about to be delivered into his keeping to do with as he would. The deputations were sent back, and Coriolanus prepared for his onslaught on the city. But the

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Assets	$80,671,392.53
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Capital Actually Paid Up	1,000,000.00
Reserve and Contingent Funds	2,750,000.00
Employees' Pension Fund	400,613.61

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LOUIS PERSINGER

VIOLINIST

Soloist at Next Pair Symphony Concerts

Louis Persinger, who is now in his eighth season as concert master of the San Francisco Symphony Orchestra, will appear as soloist with the orchestra at the pair of concerts to be given on the afternoons of February 9 and 11, performing the Beethoven D Major Concerto.

Although an American by birth, Mr. Persinger's early musical training was begun in Leipzig, where he studied under Hans Becker, and later in France under Ysaye and Thibaud.

His initial appearances in the European centers of musical culture were greeted with extraordinary enthusiasm, and critics and public alike were quick to respond to the straightforward appeal of his poetic, unaffected playing. Persinger's growing European reputation gradually caused his name to become familiar on this side of the Atlantic, resulting in his first extended American tour. His immediate success as soloist with such organizations as the New York Philharmonic, Philadelphia Symphony, Cincinnati Symphony, San Francisco Symphony, and in recitals throughout the country, served to place him among the elect of his confreres in American public opinion.

Romans now played their last throw for bloodless victory. The noblest matrons of Rome, at their head the venerable mother of Coriolanus, and his wife, Volumnia, with her two children, came to the tent of the warrior, and they entreated him for mercy. The humble pleading of the women, their tears, their grievous sorrow, went to the heart of Coriolanus. Vengeance which had seemed too goodly a thing before was now a fruit of bitter taste. There are larger triumphs than those belonging to the sword. Coriolanus conquered, not Rome, but the warring passions of his soul. He took the Volscians back to their own territories and there he lived, and there, after many years, he was carried to hero's tomb."

Symphony in C Major ("Jupiter") ..... **Mozart**

Philip H. Goepp has commented on the C Major Symphony: "Mozart and Haydn, hardly conscious of the full poetic capacity of the symphony, were, in a sense, still in the formative stage. Yet this was, in a way, their strength, both in point of unconsciousness and of formal beauty. The difference in Mozart's three greatest symphonies is very great. The present is the first of all such works where the climax has moved forward to the finale. In the 'Jupiter' the first three movements seem mere prelude to the last.

"The first, Allegro vivace, begins with an electric burst of the whole orchestra in a sparkling phrase, which with its inversions seems to unite the whole symphony in a common conception. There is no defined melody. It is all like a broad fanfare to show the breadth of scope and the intellectual pitch of the whole. There is a constant tendency to short, terse legends in tone. Not until the keen air of the original key is forsaken is there a lapse into gently swinging melodies, of which the second, in particular, is a grateful gliding into a more

Rose Florence

has returned from New York and is again at her studio, 545 Sutter Street ∞ Telephone Garfield 3421

"She came, sang and conquered her audience by the sheer artistry of her interpretative work throughout the program."—Seattle Times, December 5, 1922.

Pupil of M. Leopold Ketten,
Professor Superior of the Conservatory
at Geneva, Switzerland

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placid, a more human, perhaps, a more frivolous mood. The development begins in light humor, with charming counterpoint. And this shows an innocence of anything profounder than a vague cheeriness. Neither the first nor second movement has the profound feeling of the G minor. But the whole symphony deepens as it proceeds. And so in the Andante, as the first theme is rather formal and stately in its mood, the second is fairly steeped in sentiment. There begins the real song,—the poetry of the story; and from this point the treatment of the first theme is richer and fuller. The Menuetto, with all its charm of lightness and dainty swing, is clearly conceived without the vigor and profundity of the Menuetto of the G minor and E flat symphonies. It is pure dance and so prepares for a recoil of solemnity.

THURSDAY EVENING, FEB. 1, 8:20

EXPOSITION AUDITORIUM

BENNO MOISEIVITCH

RUSSIAN PIANIST

(By arrangement with Selby C. Oppenheimer)

Soloist with

SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

Fourth Concert under auspices of the Auditorium Committee of the Board of Supervisors, J. Emmet Hayden, Chairman.

PROGRAMME

1. Symphony No. 5 ..... Beethoven
2. Piano Concerto in E Flat Major ..... Liszt
   Benno Moiseivitch
3. Dance of the Blessed Spirits from "Orpheus" ..... Gluck
   (Flute obligato, Anthony Linden)
4. Group of Piano Solos:
   Two Etudes ..... Chopin
   Chant Polonais ..... Chopin-Liszt
   Tarantelle ..... Liszt
   Benno Moiseivitch
5. Italian Caprice ..... Tschaikowsky

Tickets: 25c, 50c, 75c, $1.00 (No Tax) All Seats Reserved

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"But in the Finale, in reverse of the G minor, there is a most thralling architecture, all on a theme of four notes, united, augmented, diminished. The vagueness of the first movement is justified; the whole is a broadly poetic conception, which is really more Greek than Gothic. There is Jupiter Tonans. The view is always Olympian and manifold, taking on a great cosmic complexity. In the wake of the main subject come other phrases. One in the bass recalls the beginning of the whole work. After a full cadence rings out what has been called 'the hammer theme,'—might be called the 'thunderer,' carried on in two voices, one a third above the other. At the end of this rumbling energy in the forge of the gods comes a fugal fabric in five separate voices from the strings on the motto, sung in quiet fancy, each entering voice shutting off the last word of its forerunner, all the violins coming in, from first to basses. Then echoes the blast of full orchestra, the theme above, the hammer phrase below. Now a new counter-figure of importance is developed, also entering fugally.

"There is a sudden change to the gentle second melody, still in the violins. Around its disguised entrance the former phrases are constantly hovering. Presently there is a compact, forceful passage in

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the (inverted) second theme, without a suspicion of the lamp; on the contrary, with ever added strength and vigor, and a peculiar sense of economy and mathematical perfection. We cannot but recall the old definition of the composer as the unconscious arithmetician. Now follows the most royal counterpoint, sparks flying from the shock of discord, all with surest touch of perfect harmony. The development begins more reflectively. But the counterpoint is so dazzling, so overwhelming, that only by intense expectancy, looking again and again,—the sunlight is too bright,—you can discern the components, shading the eyes and standing farther back. But perhaps the general dazzle is the real intent, rather than spelling out each theme. At last the legend appears boldly in its original guise in the basses, with enchanting modulation from mystery to certainty. At the end, after a reprise in the respective keys, comes the most marvelous episode of all, with the motto, inversion, and diminution in one, and the other two themes, all in perfect harmony. There is an unquenchable thirst for new statements, new guises. The conception is of the boldest intellectual span. It stamps Mozart as one of the most broadly constructive minds the world has produced."

Symphonic Prelude, "The Eve of St. Agnes" (After the Poem of Keats).....Frederick Jacobi

Frederick Jacobi, a native of California, was born in San Francisco May 4, 1891. At a very early age he displayed musical tendencies, and at the age of eight his musical education was seriously commenced. He later studied in New York with Rubin Goldmark and Rafael Joseffy. In 1911 he went to Berlin and continued his studies under Paul Juon for two years. On returning to this country, Mr. Jacobi became, in 1913, assistant conductor at the Metropolitan Opera House under Alfred Hertz.

Among his compositions for symphony orchestra is the "Pied Piper," which was given its initial performance here March 24, 1916, and "A California Suite," which was first performed here December 6, 1917.

"The Eve of St. Agnes" was given its first performance by the National Symphony Orchestra of New York, April 29, 1921, under Artur Bodanzky, the programme on that occasion containing, in part, the following information on the composition.

In his review of Keats' last volume, published in The Indicator for August 2 and 9, 1820, Leigh Hunt had previously analyzed in a few words "The Eve of St. Agnes" (which is rather a picture than a story):

"It is an account," he wrote, "of a young beauty, who, going to bed on the eve in question to dream of her lover, while her rich kinsmen—the opposers of his love—are keeping holiday in the rest of the house, finds herself waked by him in the night, and in the hurry of the moment agrees to elope with him."

"The tale," Sir Sidney Colvin observes, "hinges on the popular belief that on St. Agnes' Eve (January 20) a maiden might win sight of her future husband in a dream by going to bed supperless, silent, and without looking behind her, and sleeping on her back with her hands on the pillow above her head."

In writing his music Mr. Jacobi endeavored to follow the changing moods and emotions of Keats' poem, though he has attempted no detailed representation. "The first four lines of the poem," says Mr. Jacobi, "express perfectly what I have attempted in my opening." We have at the start, therefore, a tonal paraphrase of Keats' word-picture of a winter night (which, remarks Colvin, "makes us feel the chill of the season in our bones.") Open fifths on the muted horns and trumpets suggest the bleak iciness of the scene. There is a desolate ascending phrase for woodwind, harp, violins and violas, pizzicato.

The pace quickens, and this introductory mood-picture leads into an Allegro con brio section, descriptive of the festival and its "ardent revelry, with plume, tiara, and all rich array," and its "silver, snarling trumpets," welcoming the guests. There are chivalric phrases for the strings and woodwind, the suggestion of dance music heard through closed windows and suddenly opened doors (waltz tunes for flute, violins, horns and woodwind.) The revelry becomes wilder, enhanced by

> The boisterous, midnight, festive clarion,
> The kettle-drum, and far-heard clarionet.

There is a climax, a sudden pause and quieting, and the bleak music of the winter night is recalled (woodwind, string tremolos, muted horns and tam-tam).

Porpyro has concealed himself in Madeline's room; has watched his sweetheart as she

> Unclasps her warmed jewels one by one,
> Loosens her fragrant bodice.

Mr. Jacobi passes from the festival strains directly into the love scene between the "mortal man impassioned far" and the clairvoyant maiden. This passage begins in the score with a tenderly amorous phrase in D flat on the oboe. The song is continued by the English

horn, by the muted strings, by a solo violin, by the full orchestra, and is finally brought to a tense climax—perhaps at the thought of Madeline's agitated fear that Porpyro intends to leave her,

A dove forlorn and lost, with sick, unpruned wings.

Then begins an elaboration of the oboe's love-song, now put upon the divided strings and woodwind, with arpeggios for violas, 'cellos and harps, and an ardent counter-subject for the horns. You recall the passionate protestations of the "famished pilgrim" as he begs his love "Arise! Arise! and fearless be" for "o'er the southern moors" he has a home for her.

The mood of the music changes suddenly. Agitated passages for woodwind and strings suggest the flight of the lovers, the icy night, "the besieging wind's uproar." There is a quiet epilogue in which the music broods upon this winter's tale of

. . . . . ages long ago.

Concerto for Violoncello, B Minor.....Dvorak

The concerto for violoncello is one of the later works of the celebrated Bohemian master. It was composed in 1895 and, it is more than likely, that it was begun while Dvorak was still in this country. The composition is of the more advanced type of concertos, almost symphonic in character, with the solo instrument as a component part of the whole.

A long orchestral prelude opens the work. In this introduction practically all the themes which are subsequently used in the concerto are stated. The introduction is decidedly symphonic in character and immediately established the general character of the work. The full orchestra has the first theme, vigorous in character, while the second theme is sung by the French horn. The solo instrument enters freely, in a cadenza-like passage, and proceeds to develop the two themes in close union with the orchestra. The second movement is more pastoral in character, giving the 'cello opportunities for displaying the soul-felt quality of its tones. In the middle section of the movement there is a bright and free episode for the solo instrument, almost in the nature of a cadenza unaccompanied, save for the lightest support of the orchestra.

The last movement is a summing up of what has gone before, with many rhythmical changes and extensive orchestral brilliance of color. The solo instrument gradually assumes the predominance, mounting toward the conclusion, to its highest altitudes. The principal theme of the first movement returns and a fine pianissimo is reached when, with a sudden burst in the orchestra, the concerto closes in a flourish.

Personnel
The San Francisco Symphony Orchestra

ALFRED HERTZ, CONDUCTOR

FIRST VIOLINS

Persinger, Louis
Concert Master and Assistant Conductor
Argiewicz, Artur
Assistant Concert Master
Ford, L. W.
Assistant Concert Master
Meriz, E.
Mendelevitch, R.
Gluschkin, M.
Gordohn, R.
Jensen, T.
Lind, Waldemar
Koharich, J.
Koenig, H.
See, Orley
Polak, S.
Ruiz, R.
Hoffmann, A. C.
Willard, J. M.

SECOND VIOLINS

Rosset, E.
Principal
Haug, J. A.
Manchester, W.
Hidden, R. L.
Helget, H.
Blaha, A.
Gold, J.
Paterson, J. A.
Creitz, F.
Heft, A.
Hoffman, H. H.
Sargeant, W.

VIOLAS

Fenster, Lajos
Principal
Hahl, E.
Baker, F. A.
Wismer, H.
Purt, B.
Weiler, E.
Lichtenstein, V.
Dunn, H. A.
Dierich, F.
Kolb, R.

VIOLONCELLOS

Ferner, W. V.
Principal
Dehe, W.
King, O.
Villalpando, W.
Weiss, A.
Kirs, R.
Schwarzmann, J.
Hranek, C.

BASSES

Lahann, J.
Principal
Greene, S.
Bell, W.
Storch, A. E.
Schulze, E.
Cassetta, L.
Frederick, O.

FLUTES

Linden, Anthony
Newbauer, L.
Oesterreicher, W.
Orchestral Manager

PICCOLO

Oesterreicher, W.

OBOES

Addimando, C.
Dupuis, A.
Schipilitti, V.

ENGLISH HORN

Schipilitti, V.

CLARINETS

Randall, H. B.
Fragale, F.
Shanis, Jean

BASS CLARINET

Shanis, Jean

BASSOONS

Kubitschek, E.
La Haye, E. B.
Hranek, C.

CONTRA BASSOON

Kolb, R.

HORNS

Hornig, W.
Roth, P.
Huske, F. E.
Rocco, R.

TRUMPETS

Glantz, H.
Code, P.
Kegel, Otto
Dering, B. A.

TROMBONES

Tait, F. W.
Clark, O. E.
Bassett, F. N.

TUBA

Murray, R.

HARPS

Attl, Kajetan
Merkeley, Barbara

TYMPANI

Wagner, R. E.

PERCUSSION

Nickel, M.
Vendt, A., Jr.
Salinger, M. A.

CELESTA

Salz, H. E.

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ALFRED HERTZ, Conductor

in a

POPULAR CONCERT

with

BENNO MOISEIVITCH, Pianist

GUEST ARTIST

(Mason & Hamlin, Piano)

Auspices of the Mayor and Board of Supervisors
Direction Auditorium Committee: J. Emmet Hayden, Chairman
Edwin G. Bath, Charles J. Powers

PROGRAMME

1. Symphony No. 5, C Minor ..... Beethoven

I. Allegro con brio
II. Andante con moto
III. Scherzo: Allegro—
IV. Finale: Allegro

The first movement of this symphony is a wonderful example of thematic invention. Beethoven spoke of the opening subject as "Fate knocking at the door." It consists of three powerful repeated notes followed by a drop of a third. The working out is intensely dramatic. As for the slow movement, nothing lovelier was ever created. It is a set of variations of incomparable grace and delicacy. The Scherzo is gigantic with much development of the two themes. The second part of the trio has a famous passage for the double basses and presents the amusing incident of two ineffectual attempts to start the theme—the third time being successful. Instead of being detached as usual, the Scherzo leads without pause into the fourth movement, which is reached through a heavy crescendo. The scoring is now enriched through the addition of three trombones, contra-bassoon and piccolo, and thus re-enforced the entire orchestra bursts forth into an exultant, triumphant song of joy and victory.

INTERMISSION

2. Concerto for Piano and Orchestra in E flat major ..... Liszt

Benno Moiseivitch

This, the better known of Liszt's two piano concertos, is constructed along the general lines of the symphonic poem—a special of free orchestra composition which Liszt himself gave to the world. The score embraces four sections, arranged like the four movements of a symphony, although their internal development is of so free a nature, and they are merged one into another in such a way as to give to the work as a whole the character of one long movement developed from several fundamental themes and sundry subsidiaries derived therefrom.

3. Dance of the Blessed Spirits from "Orpheus" ..... Gluck

(Flute obligato, Anthony Linden)

"Orpheus and Euridice," an opera in three acts, by Gluck, was produced for the first time at the Hofburg Theatre, Vienna, October 5, 1762. The dance of the Blessed Spirits is drawn from the second act of the opera—that which shows Orpheus in Elysium searching for his wife, Euridice, the story of the opera being based on the well-known Greek myth.

4. Two Etudes ..... Chopin
Chant Polonais ..... Chopin-Liszt
Tarantelle ..... Liszt

Piano Soli, Benno Moiseivitch

5. Italian Caprice ..... Tschaikowsky

This work was inspired by a prolonged visit to Rome, some of the themes being taken from collections of folk-songs, others based upon songs Tschaikowsky heard in the streets.

"The Star-Spangled Banner"

(Uda Waldrop at the Organ)

(Over)

NEXT AUDITORIUM POPULAR CONCERT

SATURDAY EVENING, MARCH 3, 1923

Soloist

EFREM

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Violinist

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MOISEIVITCH AGAIN—Soloist at next Pair of Symphony Concerts, Friday, February 9, 3:00 P. M., and Sunday, February 11, 2:45 P. M., CURRAN THEATRE.

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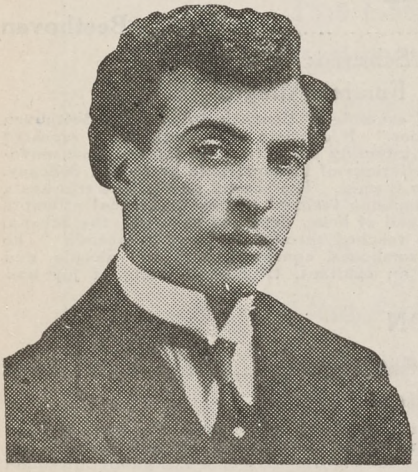
JOSEPH BONNET, Renowned French Organist



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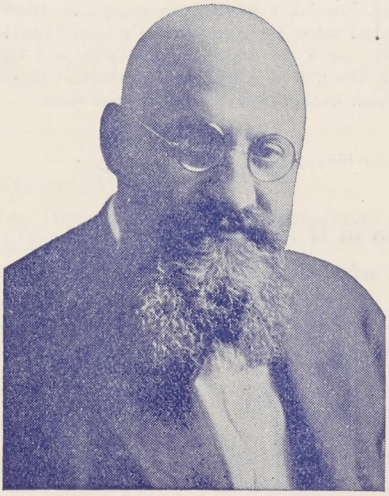
SEVENTH CONCERT

Oakland Symphony Series

1922—SEASON—1923



ALFRED HERTZ, Conductor

SAN FRANCISCO SYMPHONY ORCHESTRA

AUDITORIUM OPERA HOUSE

Oakland, California

Friday Evening, February 2, 1923

Eight-Thirty O'Clock

Soloist: LOUIS PERSINGER, Violinist

Management, ZANNETTE W. POTTER

Auspices, Musical Association of San Francisco

PROGRAMME

1. Symphony in D Minor.....Cesar Franck

Lento—Allegro non troppo

Allegretto

Allegro non troppo

Robert Schumann once said that a painter who wished to portray the Almighty would best achieve his purpose by depicting cherubs on the very edge of his canvas, with their eyes turned from the center. The "painter" of the D minor symphony has beheld a vision and having beheld it in its radiance and power, makes no attempt to affirm what he has beheld—but only suggests. In other words, the symphony is permeated with a religious spirit such as is found in no other work in secular musical literature. Two themes which predominate throughout the work are known as the Faith and Hope motives, both appearing in the first movement; the first a calm, gentle, mystical theme of six bars, the second in the shape of a triumphant outburst of the entire orchestra.

INTERMISSION

2....Violin Concerto in D Major.....Beethoven

Allegro ma non troppo

Larghetto—

Rondo: Allegro

LOUIS PERSINGER

J. Hermann Thuman has written of this concerto: "Just as Beethoven wrote but one opera, so he also composed but one violin concerto. It is a monument, however, and stands unrivalled. It maintains the outlines of the classic form, but has greatly extended them and become more like a symphony with solo violin than a means for virtuoso display.

A lengthy orchestral introduction, with that stroke of genius in the kettledrums, precedes the entrance of the solo violin. The first movement follows the sonata form with the double exposition, which was characteristic of almost all the classic concertos. The solo violin has many brilliant opportunities, though the orchestra also plays a far more important role than the mere accompaniment. A cadenza occurs shortly before the close. The second movement is one of great beauty and deep-felt loveliness, and the spirited final movement, in rondo form, leads to a spectacular climax."

3. Overture to "Tannhauser".....Wagner

This overture, with its sombre opening chorus, its weird music of the Venus Mount, and the final return of the penitents, when the chant is accompanied by a striking variation for clarinets, is one of the greatest works of Wagner. The overture depicts the struggle between good and evil, and as Liszt has said, is a poem on the same subject as the opera and equally comprehensive. The sombre religious motive appears first, beginning softly and gradually swelling to a fortissimo. Then, as it is dying away, it is suddenly interrupted by the Venusberg motive with its rising tide of sensual sounds. This motive continues with terrible persistence, leading into Tannhauser's hymn to Venus, after which the enchanting Venus motive returns and is developed with various changes. The tide now changes again and the majestic pilgrim theme predominates, finally reaching a climax in the final hymn of triumph.

FEBRUARY OFFERINGS

THREE SUPERB MUSICAL EVENTS

1. On **Friday afternoon, February 16th,** at 2:45 sharp, more than 5000 young people will assemble in the **Auditorium Arena** for the second concert in the **Matinee Symphony Series,** given by the San Francisco Symphony Orchestra under the leadership of Alfred Hertz. The general public is most welcome. Admission $1.00; Teachers 50c; Students 25c (No Tax).

PROGRAMME

Overture, "Poet and Peasant" ..... Suppe
Menuet ..... Beethoven
Hungarian Dance No. 5 ..... Brahms
Pizzicato from "Sylvia" ..... Delibes
Anitra's Dance from "Peer Gynt" ..... Grieg
Liebesfreud ..... Kreisler
Serenade ..... Moskowski
Traumerei ..... Schumann
Entr'acte and Prelude from "Carmen" ..... Bizet

Secure seats now from Music Representatives in schools, at Shermay-Clay's or at the door on day of concert. Through the courtesy of the Oakland Traction Company students will be transported to and from the concert free of charge.

---

2. The next Symphony Concert is a "Pop"

Friday Evening, February 16th, 8:30 o'clock
Auditorium Opera House, Oakland, California

Soloists { **Anthony Linden,** Flutist
Kajetan Attl, Harpist

PROGRAMME

1. "Fingal's Cave" Overture ..... Mendelssohn
2. Concerto for Flute and Harp ..... Mozart
   Messrs. Linden and Attl
3. Carnival Overture ..... Dvorak
4. (a) Menuet ..... Beethoven
   (b) Dance of the Blessed Spirits from "Orpheus" ..... Gluck
5. (a) Dreams ..... Wagner
   (b) Tristan's Vision ..... Wagner
6. Prelude to "The Mastersingers" ..... Wagner

Prices: 50c, 75c, $1.00 and $1.50 (No Tax). Tickets now on sale at the Z. W. Potter Box Office, Sherman, Clay & Co., Oakland.

---

3. Charming MAY PETERSON, prima donna soprano of the Metropolitan, will be heard in Oakland **Monday Night, February 26th,** as the Fifth Attraction in the Artists' Concerts Series. Tickets now available. Management, Zannette W. Potter. Telephone, Lakeside 6700.

The Duo-Art reproducing feature may be had only in Steinway, Weber, Steck, Wheelock, Stroud and Aeolian pianofortes.

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The San Francisco Symphony Orchestra

Maintained by
The Musical Association
of San Francisco

1922 1923

Alfred Hertz
Conductor

Programme

Seventh Popular

ANNOUNCEMENT

EIGHTH POPULAR CONCERT

SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

Curran Theatre

Sunday, February 18, 2:45 P. M.

PROGRAMME

1. Overture, "Don Juan" ..... Mozart
2. Andante from Symphony No. 5 ..... Beethoven
3. Symphonic Poem, "The Preludes" ..... Liszt

---

4. Dance of the Hours from "La Gioconda" ..... Ponchielli
   (By special request)
5. (a) Menuet from D Major Serenade ..... Brahms
   (b) Prelude ..... Jarnefelt
   (c) Serenade ..... Pierne
6. Spanish Caprice ..... Rimsky-Korsakow
   Alborada
   Variations
   Alborada
   Scene and Gypsy Song
   Fandango of the Asturias

Tickets on sale at Sherman, Clay & Co's. on Monday preceding concert, hours 9 to 5; and at Curran Theatre from 10 A. M. on day of concert.

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Founded December 20, 1909 — Incorporated February 3, 1910

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ALFRED HERTZ, Conductor

1922—Season—1923

SEVENTH POPULAR CONCERT

398th Concert

CURRAN THEATRE

Sunday Afternoon, February 4, 2:45 o'clock

1. Overture, "Fingal's Cave" ..... Mendelssohn

2. Dance of the Blessed Spirits from "Orpheus" ..... Gluck
   (Flute obligato, Anthony Linden)

3. "Coppelia" Suite ..... Delibes
   Slavonic Theme with Variations
   Festive Dance and Waltz
   Nocturne
   Dance of the Automatons and Waltz
   Czardas

INTERMISSION

4. Scherzo, "The Sorcerer's Apprentice" ..... Dukas

5. (a) Dreams ..... Wagner
   (b) Tristan's Vision ..... Wagner

6. Prelude to "The Mastersingers" ..... Wagner

ANNOUNCEMENT

NINTH PAIR OF SYMPHONY CONCERTS

SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

Curran Theatre

Friday, February 9, 3:00 P. M.

Sunday, February 11, 2:45 P. M.

Soloist: BENNO MOISEIVITCH, Pianist

PROGRAMME

1. Symphony No. 10, C Major.....Schubert
   - Andante—Allegro ma non troppo
   - Andante con moto
   - Scherzo
   - Finale

---

2. Symphonic Picture, "Fragments of the Apocalypse" (First time in San Francisco).....Liadow

3. Rondo on a Merry Folk Tune.....Albert Elkus (First time anywhere)

4. Concerto for Piano, A Minor.....Grieg
   - Allegro moderato
   - Adagio
   - Allegro marcato

Benno Moiseivitch

Tickets on sale at Sherman, Clay & Co. on Monday preceding concert, hours 9 to 5; and at Curran Theatre from 10 A. M. on day of concert.

PROGRAMME NOTES

Overture, "Fingal's Cave" ..... **Mendelssohn**

This overture, written upon a visit to the Hebrides Islands, is a true and rare instance of program music, of an impression uttered spontaneously in music—in no sense a literal painting. There is all the difference in the world between a tonal sea-painting and a musical expression of the feeling which the sea inspires.

The overture begins and abounds in two wave-like themes, which are always playfully splashing against each other. They rise in leasurely singing to a stormy height and suddenly subside as the melodies are sung, with varying changes in higher voices. But in their vague playfulness they are in a sense mere prelude, or background—the waves themselves, from which presently emerges a true song, like the goddess from the foam in lonely beauty. The refrain is taken up in higher treble, and extends into moving song, when it is drowned

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SOLOIST AT

NEXT PAIR OF SYMPHONY CONCERTS

FRIDAY, FEBRUARY 9, 3:00 P. M.

SUNDAY, FEBRUARY 11, 2:45 P. M.

(Programme on page 294)

SEATS NOW ON SALE—Sherman, Clay & Co.

by the returning waves, which are now lashed into a furious storm. Quickly they fall into romantic stillness, whence voices from different quarters of the deep sound forth at curiously odd moments, on a theme first announced in the wood-wind. But there is no lack of decision. They sing as if by some secret law of rhythm—soon with a new, answering theme. On these melodies the tonal poem of the sea takes its course, a symbol of the ocean in the very caprice of its ebb and flow and final climax.

Dance of the Blessed Spirits from "Orpheus".....Gluck

"Orpheus," an opera in three acts, by Gluck, was produced for the first time at the Hofburg Theatre, Vienna, October 5, 1762. The story of the opera concerns the search of Orpheus for his dead wife, Eurydice. Being given permission by Jupiter to descend into Hades and bring back his wife, provided he can refrain from looking at her until they both return to earth, Orpheus enters the lower regions and finally passes into Elysium, where Eurydice is brought to him by the shades. Mindful of his pledge, Orpheus leads his wife away without letting his glance fall upon her. As they are about to emerge from a cavern upon the earth, Eurydice, who has been amazed that her husband has neither caressed nor even looked at her, reproaches him,

Rose Florence

has returned from New York and is again at her studio, 545 Sutter Street ∞ Telephone Garfield 3421

"She came, sang and conquered her audience by the sheer artistry of her interpretative work throughout the program."—Seattle Times, December 5, 1922.

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in that love for her has died within his heart. Orpheus, overcome with love and sorrow, cannot resist this cry of anguish. He turns and looks at his wife, and immediately she falls dead. The unhappy man is, in his despair, about to kill himself, when Amor appears and, touched by the sufferings of Orpheus, restores Eurydice to life and leads her back to earth.

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ALFRED HERTZ, Conductor

Saturday, March 3, 8:20 P. M.

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"Coppelia" Suite ..... **Delibes**

"Coppelia," which with "Sylvia," brought Delibes into popularity as a modern composer, is one of the most beautiful ballets in the entire modern repertoire.

The story of the ballet is concerned with a maker of dolls in a little French village, one of his dolls being very beautiful and life-size. He places this doll in an open window where it is much admired by the youths of the village who believe it to be real, and a great deal of jealousy on the part of the village maidens results.

The fourth number in the suite played today, the "Dance of the Automatons," is a very effective picture of the metronomic steps of the dancing dolls, ending with the well-known "Valse Lente."

Scherzo, "The Sorcerer's Apprentice" ..... **Dukas**

"The Sorcerer's Apprentice," entitled on the score, "an orchestral scherzo," has for its pictorial basis the poem by the same name,

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written by Goethe in 1796. The poem concerns itself with the apprentice of a magician, who, when his master leaves the house, proceeds to experiment with the magic formula he has heard the sorcerer utter. Using the cabalistic words employed by his master, the apprentice commands the broom to go to the shore and fetch water. The broom obeys, and when all the pitchers are filled the apprentice is dismayed to discover that he cannot remember the magic utterance that will compel the broom to stop. Soon the broom is swimming in water, and still the indefatigable utensil hurries to and from the river's edge. In desperation the apprentice resolves to stop its progress with a hatchet. As the broom comes in with its liquid burden the young man wields the weapon and the broom is split in twain. Before the sorcerer's apprentice has had time to utter a sigh of relief at the satisfactory ending of his troubles, his dismay is doubly increased. For now both parts of the broom are speeding to the river bank. As the water splashes over and around the steps and the hall the apprentice screams for help. And help arrives. The sorcerer enters at that moment and taking in the situation, commands the carriers to desist and both parts of the broom fly into their corner.

"Dreams" ..... **Wagner**

"Dreams" is one of a group of five songs that Wagner wrote to poems by Mathilde Wesendonck. It was written in 1857 at the time Wagner was composing "Tristan and Isolde" and contains the germs of the love music in the second act of the opera. Wagner wrote of it: "Heaven knows that this song pleases me more than the proud scene itself. It is more beautiful than anything else I have created."

Tristan's Vision ..... **Wagner**

In the second act of the drama the love of Tristan and Isolde has been disclosed by the traitorous Melot to King Mark, Isolde's husband; and Melot, whose hatred of Tristan has not been satisfied with

the betrayal of his former friend, has fought and wounded him. Kurvenal, the faithful servant of Tristan, has taken his master over the sea to his old, dilapidated castle, Kareol, situated on the coast of Brittany. It is in the garden of this manor upon which the third and last act of Wagner's opera opens. The lover of Isolde lies on a couch beneath a lime tree, Kurvenal anxiously bending over the half-unconscious form of the master in whom the flame of life burns dimly. Through Tristan's fevered brain pass visions of his past life—his unhappy youth, his voyage to Ireland, the meeting with Isolde, the drinking of the love-potion.

Prelude to "The Mastersingers".....**Wagner**

A splendid analysis of this composition has been made by Mr. H. E. Krehbiel, as follows:

"The melodies are of two sorts, conforming to the two parties into which the personages of the play can be divided; and, like those parties, the melodies are broadly distinguished in external physiog-

Information for Symphony Patrons

Tickets for all concerts are placed on sale at Sherman, Clay and Company's box office on the Monday preceding each concert. Orders may be telephoned in; Sutter 6000, Local 36. Tickets reserved must be called for before five P. M. on the day preceding the concert. On the day of a concert, tickets for that concert will be at the Curran Theatre. Season tickets may be purchased at any time during the season for the remaining concerts in the series.

Patrons are requested to detach tickets from their season ticket book before presenting at the door.

The continuation of the San Francisco Symphony Orchestra is made possible through the voluntary contributions received. Amounts of $100 and above constitute a membership in the Musical Association; lesser amounts may be subscribed to the Emergency Fund. Subscriptions may be made at any time.

nomy and emotional essence. Most easily recognized are the two broad march melodies, which are typical of the master singers and their pageantry. They are strong, simple tunes, made up of the intervals of the diatonic scale, strongly and simply harmonized, square-cut in rhythm, firm and dignified, and, like the master singers themselves, complacent and a trifle pompous in their stride. The three melodies which are presented in opposition to the spirit represented by the mastersingers and their typical music, are disclosed by a study of the comedy to be associated with the passion of the young lovers, Walther and Eva. They differ in every respect—melodic, rhythmic and harmonic—from the melodies which stand for the old mastersingers and their notions. Their rhythms are less regular and more eager; they are harmonized with greater warmth and infused with greater passion. In the development of the prelude these melodies are presented at first consecutively, then as in conflict, finally in harmonious and contented unison.

Compiled by Music Department, Public Library

Sir George Grove, enthusiastic amateur and true lover of music, has a book on the Beethoven symphonies. In the preface he says, "This book is addressed to the amateurs of this country. . . It is an humble endeavor to convey to others the method in which an amateur has obtained much pleasure and profit out of works which in their own line are as great as Shakespeare's plays." Sir George was interested in a variety of affairs: engineering, Biblical research and always music. He was among the first annotators of symphony programs, he discovered lost MSS of Schubert, became the first president of the Royal College of Music and compiled his "Dictionary of Music and Musicians," for which he wrote many of the leading articles. Browning sums him up happily, "Grove, the Orientalist, the Schubertian, the Literate in Ordinary and Extraordinary."

Berlioz, too, has a book on Beethoven's symphonies. These chapters were originally published in Paris papers. Berlioz detested journalism, yet worked at it more than creditably for over thirty years. In the same book is a long article on Fidelio; the history of its production, treatment of the plot and the libretto. Schumann has a brief, but poignant rhapsody on the four overtures.

Thayer wrote a very interesting chapter on the Ninth Symphony. He traces the growth of the themes through the sketch book over many years and gives records from the conversation books which bear upon this work and its first production.

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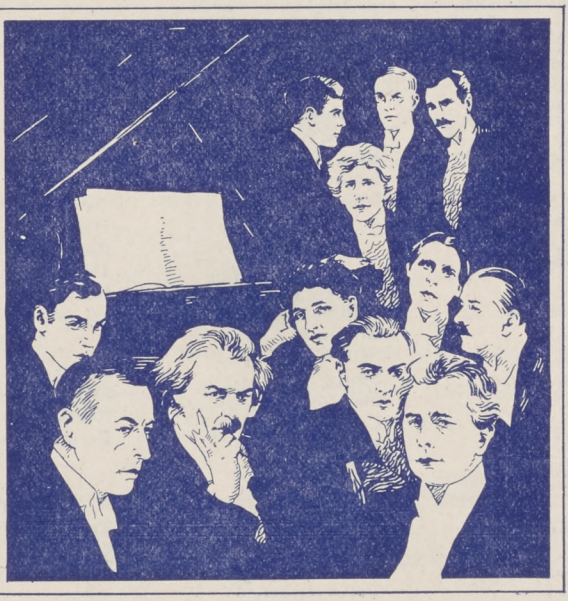
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Alfred Hertz
Conductor

Programme

Ninth Pair

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ALFRED HERTZ, Conductor

Curran Theatre

Sunday, February 18, 2:45 P. M.

PROGRAMME

1. Overture, "Don Juan" ..... Mozart
2. Andante from Symphony No. 5 ..... Beethoven
3. Symphonic Poem, "The Preludes" ..... Liszt

---

4. Dance of the Hours from "La Gioconda" ..... Ponchielli
   (By special request)
5. (a) Menuet from D Major Serenade ..... Brahms
   (b) Prelude ..... Jarnefelt
   (c) Serenade ..... Pierne
6. Spanish Caprice ..... Rimsky-Korsakow
   Alborada
   Variations
   Alborada
   Scene and Gypsy Song
   Fandango of the Asturias
   (Played without Pause)

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The San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

1922—Season—1923

NINTH PAIR OF SYMPHONY CONCERTS

399th and 400th Concerts

CURRAN THEATRE

Friday Afternoon, February 9, 3:00 o'clock

Sunday Afternoon, February 11, 2:45 o'clock

Soloist: BENNO MOISEIVITCH, Pianist

PROGRAMME

#8?

1. Symphony No. 10, C Major.....Schubert
   - Andante—Allegro ma non troppo
   - Andante con moto
   - Scherzo
   - Finale

INTERMISSION

2. Symphonic Picture, "Fragments of the Apocalypse" (First time in San Francisco).....Liadow

3. Rondo on a Merry Folk Tune.....Albert Elkus (First time anywhere)

4. Concerto for Piano, A Minor.....Grieg
   - Allegro moderato
   - Adagio
   - Allegro marcato

   Benno Moiseivitch

   (Mason & Hamlin Piano Used)

ANNOUNCEMENT

TENTH PAIR OF SYMPHONY CONCERTS

SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

Curran Theatre

Friday, February 23, 3:00 P. M.

Sunday, February 25, 2:45 P. M.

Soloist: LOUIS PERSINGER, Violinist

BEETHOVEN PROGRAMME

1. Overture, "Fidelio"
2. Three Movements from Ninth Symphony
   - Allegro ma non troppo, Un poco maestoso
   - Molto vivace
   - Adagio molto e cantabile

---

3. Concerto for Violin, D Major
   - Allegro ma non troppo
   - Larghetto—
   - Rondo

Louis Persinger

In presenting three movements from Beethoven's Ninth Symphony, Mr. Hertz regrets that it will not be possible to perform this great work in its entirety. The fourth movement requires a large chorus and four soloists, which cannot be accommodated in any of the theatres available for such a concert. In giving the first three movements the example of other symphony orchestras is followed, and the music-loving public is not deprived of the opportunity to enjoy the first three movements, which all music lovers agree contain some of the most beautiful music ever written.

Tickets on sale at Sherman, Clay & Co. on Monday preceding concert, hours 9 to 5; and at Curran Theatre from 10 A. M. on day of concert.

PROGRAMME NOTES

Symphony No. 7 in C Major.....Schubert

The manuscript of this symphony, numbered 7 in the Breitkopf and Hartel list and sometimes known as No. 10, bears the date March, 1828. After one of its early performances in Leipzig Schumann was so carried away with it that on the very next day he wrote a rhapsodical review:

"Often when looking on Vienna from the mountain heights, I thought how many times the restless eye of Beethoven may have scanned that distant Alpine range, how dreamily Mozart may have watched the course of the Danube which seems to thread its way through every grove and forest, and how often Father Haydn looked at the spire of St. Stephen and felt unsteady whilst gazing at such a dizzy height. Range in one compact frame the several pictures of the Danube, the cathedral towers, and the distant Alpine range, and steep all these images in the holy incense of Catholicism, and you have an idea of Vienna herself, the exquisite landscape stands out in bold relief

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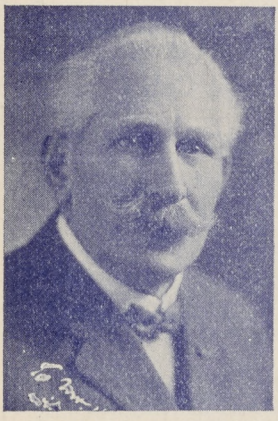

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before us, and Fancy will sweep those strings which, but for her, would never have found an echo in our souls.

"In Schubert's symphony, in the transparent, glowing, romantic life therein reflected, I see the city more clearly mirrored than ever, and understand more perfectly than before why such works are native to the scene around me. I shall not try to extol and interpret the symphony; men in the different stages of life take such different views of the impressions they derive from artistic fancies, and the youth of eighteen often discovers in a symphony the echo of some world-wide event where the mature man sees but a local matter, whereas the musician has never thought of either the one or the other, and has merely poured forth from his heart the very best music he could give. But only grant that we believe that this outer world, today fair, tomorrow dark, may appeal deeply to the inmost heart of the poet and musician, and that more than mere lovely melody, something above and beyond sorrow and joy, as these emotions have been portrayed a hundred times in music, lies concealed in this symphony—nay, more, that we are by the music transported to a region where we can never remember to have been before—to experience all this we must listen to symphonies such as this.

"Here we have, besides masterly power over the musical technicalities of composition, life in all its phases, color in exquisite gradations, the minutest accuracy and fitness of expression, and permeating the whole work, a spirit of romance such as we recognize in other

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works of Franz Schubert. And this heavenly, long-drawn-out symphony is like some thick romance of Jean Paul's in four volumes, which can never end—and, indeed for the very best reasons, in order that it may draw along the reader with it up to the last moment. How refreshing this feeling of satisfaction of being deceived by the large wealth of melody, whereas with other composers one always fears the end, and feels often saddened by the impotent conclusion.

"Schubert's easy and brilliant mastery over the resources of an orchestra would be unintelligible, if one did not know that six other symphonies had preceded his last effort, and that he wrote it in the full maturity of his powers. Those gifts must be pronounced extra-

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Wednesday Evening	Aida	Wednesday Matinee	Lucia
Thursday	La Boheme	Wednesday Evening	La Gioconda
Friday	Carmen	Thursday	Carmen
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ordinary in a man who, having during his lifetime heard so little of his own instrumental works, succeeded in so masterly a handling of the general body of instruments which converse with one another like human voices and chorus. Except in numbers of Beethoven's works, I have nowhere found such an extraordinary and striking resemblance to the organs of the human voice as in Schubert's; it is the very reverse of Meyerbeer's method of treating the human voice. The complete independence in which the symphony stands in respect to Beethoven's is another sign of its masculine originality. Let any one observe how wisely and correctly Schubert's genius develops itself. In the consciousness of more modest powers, he avoids all imitation of the grotesque forms, the bold contrasts we meet with in Beethoven's later works, and gives us a work in the loveliest form, full of the novel intricacies of modern treatment, but never deviating too far from the center point and always returning to it. This must be patent to any one who often considers this particular symphony.

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is as bewildering as any unusual thing we look upon for the first time in our lives; but there ever remains that delicious feeling which we get from some lovely legend or fairy story; we feel, above all, that the composer was master of his subject, and that the mysteries of his music will be made clear to us in time. We derive this impression of certainty from the showy romantic character of the introduction, although all is still wrapped in the deepest mystery. The transition from this to the Allegro is entirely new; the tempo does not seem to vary; we are landed, we know not how. The analysis of the movements, piece by piece, is neither a grateful task to ourselves nor others; one would necessarily have to transcribe the entire symphony to give the faintest notion of its intense originality throughout. I cannot, however, pass from the second movement, which addresses us in such exquisitely moving strains, without a single word. There is one passage in it, that where the horn is calling as though from a distance, that seems to come to us from another sphere. Here everything else listens, as though some heavenly messenger were hovering around the orchestra."

Symphonic Picture, "Fragments of the Apocalypse".....Liadow

Anatole Liadow, born in Petrograd May 11, 1855, and died there in August, 1914, is best known to symphony patrons by his "Kikimora" and "The Enchanted Lake."

The composition played today is based on, or rather, was inspired by the first three verses of the tenth chapter of the Revelation of St. John the Divine:

> And I saw another mighty angel come down from heaven, clothed with a cloud, and a rainbow was upon his head, and his face was as it were the sun, and his feet as pillars of fire.
>
> And he had in his hand a little book open, and he set his right foot upon the sea, and his left foot upon the earth.
>
> And cried with a loud voice, as when a lion roareth, and when he cried, seven thunders uttered their voices.

Rondo on a Merry Folk Tune.....Albert Elkus

This movement, for small orchestra, is an elaboration of the Swabian peasant song "Guten Morgen, Liebes Liesl." It was written during the summer of 1922. The score—which bears a dedication to Louis Persinger—calls for two flutes (two piccolos alternating), two oboes, two clarinets, two bassoons, three horns, two trumpets, cymbals, kettledrums, and the usual strings.

The composer (Albert Israel Elkus, born in Sacramento, California, in 1884), studied composition with Oscar Weil, Robert Fuchs, and George Schumann, and modal counterpoint with Carl Prohaska. He is a resident of San Francisco and a graduate of the University of California. His "Impressions from a Greek Tragedy" received its first performance February 29, 1920, at these concerts.

Concerto for Piano, A Minor, Opus 16.....Grieg

This work, the only pianoforte concerto that Grieg wrote, was performed for the first time in public by the composer himself, at a concert given in the Gewandhaus in Leipzig, in 1879. The following remarks on the concerto were written by Philip H. Goepp:

"Grieg stands, perhaps, the clearest example of the type of composer who employs and exploits his own national song and contents himself with the lyric forms in which the national vein is most directly uttered. And so this concerto, that delves in special feats and effects of harmony and rhythm, without a strong thread of epic development, is well suited to such a national vein.

"Thus the work begins with a characteristic skip of the sixth degree of the minor and follows this presently in the same way in the major. Here it seems, with all the likeness, is a distinction between Scotch and Scandinavian song. The former omits the seventh degree, or leading note, and often the fourth; the latter may certainly leap from the seventh to the fifth degree in descent, with striking effect of national mode. And in the major Grieg charmingly rings the omission again and again, going both up and down.

"It is significant that the Adagio begins with a somewhat similar

descent of its melodious subject, omitting the second degree. In the last movement it would be difficult to point to special national features. There is an unusually broad contrast between the main theme in strongly accented thirds on each beat of the 2-4 rhythm, and the pathos of the second melody, flowing smoothly with half the rhythmic stress of the former. Indeed, with the rude system of our musical notation, the mere identity of rhythmic signature proves nothing. It is but a rough design for a common denomination of all the notes of a movement so that they agree in a common temporal plan. In reality, this whole episode has ceased to be Allegro, it is a true Andante melody, it has hardly a single rhythmic trait in common with the main subject, and is certainly all opposed in mood."

Compiled by Music Department, Public Library

Sir George Grove, enthusiastic amateur and true lover of music, has a book on the Beethoven symphonies. In the preface he says, "This book is addressed to the amateurs of this country. . . It is an humble endeavor to convey to others the method in which an amateur has obtained much pleasure and profit out of works which in their own line are as great as Shakespeare's plays." Sir George was interested in a variety of affairs: engineering, Biblical research and always music. He was among the first annotators of symphony programs, he discovered lost MSS of Schubert, became the first president of the Royal College of Music and compiled his "Dictionary of Music and Musicians," for which he wrote many of the leading articles. Browning sums him up happily, "Grove, the Orientalist, the Schubertian, the Literate in Ordinary and Extraordinary."

Berlioz, too, has a book on Beethoven's symphonies. These chapters were originally published in Paris papers. Berlioz detested journalism, yet worked at it more than creditably for over thirty years. In the same book is a long article on Fidelio; the history of its production, treatment of the plot and the libretto. Schumann has a brief, but poignant rhapsody on the four overtures.

Thayer wrote a very interesting chapter on the Ninth Symphony. He traces the growth of the themes through the sketch book over many years and gives records from the conversation books which bear upon this work and its first production.

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Assistant Concert Master
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Schipilitti, V.

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Fragale, F.
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Shanis, Jean

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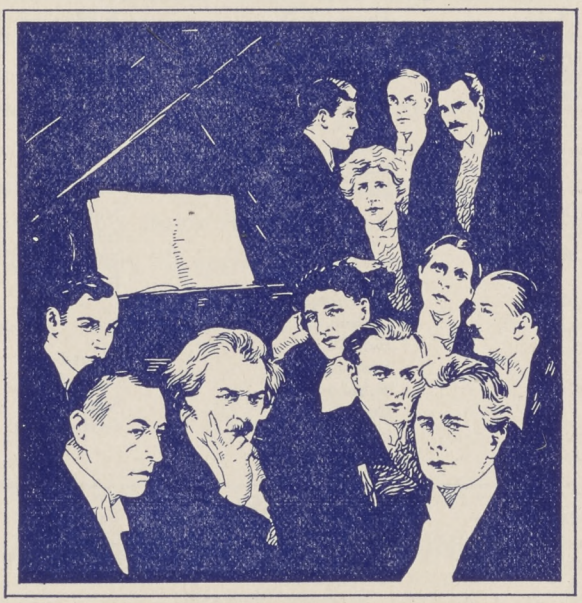
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Oakland, California

Friday Evening, February 16, 1923

Eight-Thirty O'Clock

Soloists {**ANTHONY LINDEN, Flutist**
{**KAJETAN ATTL, Harpist**

Management, ZANNETTE W. POTTER

Auspices, Musical Association of San Francisco

PROGRAMME

1. Overture, "Fingal's Cave" ..... Mendelssohn

This overture, written upon a visit to the Hebrides Islands, is a true and rare instance of program music, of an impression uttered spontaneously in music—in no sense a literal painting. There is all the difference in the world between a tonal sea-painting and a musical expression of the feeling which the sea inspires. The overture begins and abounds in two wave-like themes, which are always playfully splashing against each other. They rise in leisurely singing to a stormy height and suddenly subside as the melodies are sung, with varying changes in higher voices.

2. Concerto for Flute and Harp ..... Mozart

I. Allegro II. Andantino III.. Rondo

Anthony Linden and **Kajetan Attl**

This work was written by Mozart in 1778 during his sojourn in Paris, and was the result of a commission given him by the Duc de Guise, who played the flute, and whose daughter, a performer on the harp, was one of Mozart's pupils. There are three movements; the first an Allegro, 4-4 time; the second an Andantino, 3-4 time; the third, a Rondo, in 2-2 time. The movements are eminently melodious, and the nature of the instruments is constantly kept in mind, although the structure of the movements is so simple that no analysis is required.

3. Overture, "Carnival" ..... Dvorak

The "Carnival" Overture is the second section of Dvorak's triple overture, "Nature, Life, Love." The first of these is known generally as "In der Natur," while the third is known as "Othello." Dvorak is quoted as saying that in the "Carnival" Overture he "imagined a lonely, contemplative wanderer reaching a city at twilight where a carnival is in full sway. On every side is heard the clangor of instruments, mingled with shouts of joy and the unrestrained hilarity of the people giving vent to their feelings in songs and dance tunes." A short episode for flute, violins and English horn in the middle of the work would seem to indicate that the wanderer, seeking peace and quiet in some dark side street, intruded upon a scene d'amour.

INTERMISSION

4. (a) Menuet ..... Beethoven

(b) Dance of the Blessed Spirits from "Orpheus" ..... Gluck

(Flute obligato, **Anthony Linden**)

The "Menuet" is a piece of music in dance rhythm and of French origin. The name is derived from the French menu (small) and refers to the short steps of the dance. It may be said that with Beethoven the "Menuet" reached its highest devlopment.

"Orpheus," an opera in three acts, by Gluck, was produced for the first time at the Hofburg Theatre, Vienna, October 5, 1762. It is based on the mythological story of Orpheus and his search through the underworld for his wife, Eurydice. The Dance of the Blessed Spirits is taken from the second act, where Orpheus is passing through Elysium.

5. (a) Air for G String ..... Bach

(Violin Solo, **Louis Persinger**)

(b) Dreams ..... Wagner

The "Air for the G String" has its proper place as the second movement of Bach's third orchestral suite (or "overture," as such works were styled in his day). The number is familiar to all concert-goers as a violin solo by August Wilhelmj.

"Dreams" is one of a group of five songs that Wagner wrote to poems by Mathilde Wesendonck. It was written in 1857 at the time Wagner was composing "Tristan and Isolde," and contains the germs of the love music in the second act of the opera. Wagner wrote of it: "Heaven knows that this song pleases me more than the proud scene itself. It is more beautiful than anything else I have created."

6. Prelude to "The Mastersingers" ..... Wagner

The prelude to "The Mastersingers," which ranks today as one of the most popular and impressive concert numbers, is built on five themes, the first one being the grandiose theme of the mastersingers themselves, after which comes the motive of "Waking Love." This is followed by the pompous "Banner" motive, a march-like theme which accompanies the marching of the guild as its banner with St. David and the harp is carried before them. The "Love Confessed" motive, derived from the famous Prize Song, comes next, followed by the "Impatient Ardor" theme. After these melodies have been stated and developed the magnificent climax approaches, the famous instance in which the three themes—numbers one, three and four—are employed simultaneously. This overwhelming example was Wagner's defying reply to his critics who claimed he could not write counterpoint.

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Symphony No. 4 ..... Tschaikowsky

Symphonic Poem, "Sargasso" ..... Edward F. Schneider

Symphonic Poem, "The Preludes" ..... Liszt

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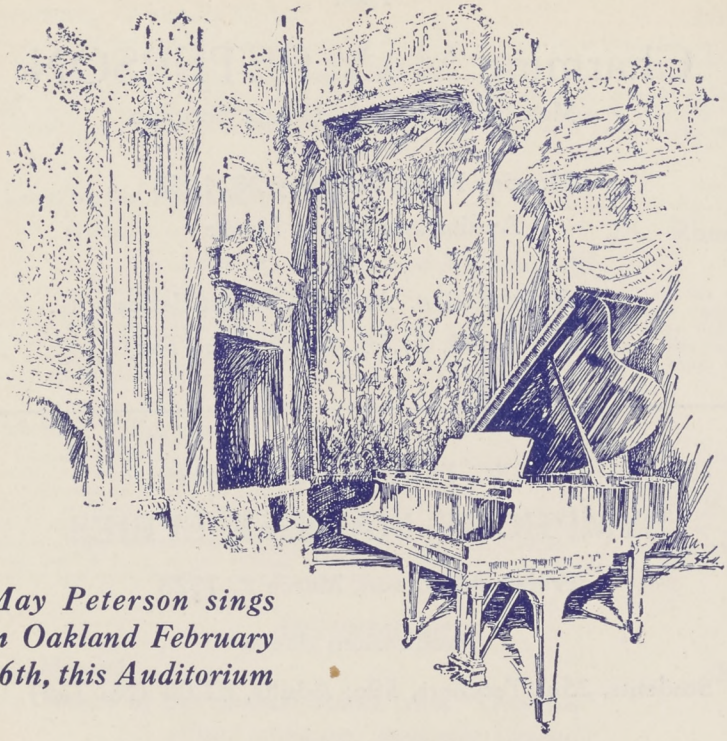
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NINTH POPULAR CONCERT

SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

Curran Theatre

Sunday, March 4, 1923, 2:45 P. M.

Soloist, WILLEM DEHE, 'Cellist

PROGRAMME

1. Overture, "Sakuntala" ..... Goldmark
2. Andante from C Major Symphony ..... Schubert
3. Variations on a Rococo Theme for Violoncello and Orchestra ..... Tschaikowsky
   Willem Dehe

---

4. Introduction to Act III, "Lohengrin" ..... Wagner
5. Symphonic Poem, "Sargasso" ..... Edward F. Schneider
   (By special request)
6. Norwegian Bridal Procession ..... Grieg
7. Rhapsody, "Italia" ..... Cassella

Tickets on sale at Sherman, Clay & Co's. on Monday preceding concert, hours 9 to 5; and at Curran Theatre from 10 A. M. on day of concert.

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ALFRED HERTZ, Conductor

1922—Season—1923

EIGHTH POPULAR CONCERT

403d Concert

CURRAN THEATRE

Sunday Afternoon, February 18, 2:45 o'clock

PROGRAMME

1. Overture, "Don Juan" ..... Mozart
2. Andante from Symphony No. 5 ..... Beethoven
3. Symphonic Poem, "The Preludes" ..... Liszt

Intermission

4. Dance of the Hours from "La Gioconda" ..... Ponchielli
   (By request)
5. (a) Menuet from D Major Serenade ..... Brahms
   (b) Prelude ..... Jarnefelt
   (c) Serenade ..... Pierne
6. Spanish Caprice ..... Rimsky-Korsakow
   Alborada
   Variations
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   Scene and Gypsy Song
   Fandango of the Asturias
   (Played without Pause)

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TENTH PAIR OF SYMPHONY CONCERTS

SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

Curran Theatre

Friday, February 23, 3:00 P. M.

Sunday, February 25, 2:45 P. M.

Soloist: LOUIS PERSINGER, Violinist

BEETHOVEN PROGRAMME

1. Overture, "Fidelio"
2. Three Movements from Ninth Symphony
   - Allegro ma non troppo, Un poco maestoso
   - Molto vivace
   - Adagio molto e cantabile

---

3. Concerto for Violin, D Major
   - Allegro ma non troppo
   - Larghetto—
   - Rondo

Louis Persinger

In presenting three movements from Beethoven's Ninth Symphony, Mr. Hertz regrets that it will not be possible to perform this great work in its entirety. The fourth movement requires a large chorus and four soloists, which cannot be accommodated in any of the theatres available for such a concert. In giving the first three movements the example of other symphony orchestras is followed, and the music-loving public is not deprived of the opportunity to enjoy the first three movements, which all music lovers agree contain some of the most beautiful music ever written.

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PROGRAMME NOTES

Overture to "Don Juan" ..... **Mozart**

"Don Juan," or "Don Giovanni," with libretto by Lorenzo da Ponte, was first produced at Prague, October 29, 1787, and had its first American production in New York in 1826. The overture is a buoyant composition which may be described briefly as consisting of a slow introduction in D minor and a spirited symphonic movement in D major developed from the three themes—the first being stated at the start by the strings. After a brief exposition passage the second theme comes to notice—a heavy chord for the full orchestra, followed by a little flourish in the violins. This is repeated, and then—after a spirited full-orchestra conclusion, the third theme makes its appearance—a strongly accented downward scale passage for the strings and wood-winds, with piquant responses from the violins.

Andante con moto, from Symphony No. 5 ..... **Beethoven**

The Fifth Symphony is probably the best-known and the most

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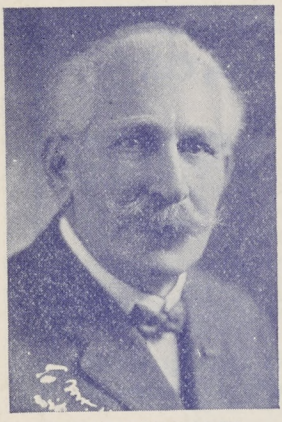

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admired of Beethoven's immortal nine, perhaps because it is the most human in its qualities. In the Fifth, as in the Third Symphony, we find that concentration of thought and labor which makes these two musical poems so all-powerful and overwhelming in their effect. In writing on this symphony, Hector Berlioz said:

"The andante has characteristics in common with the allegretto of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accompaniment of the double basses' pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression."

Symphonic Poem, "The Preludes".....**Liszt**

This work has a preface by the composer, who refers in a footnote to the Medidations Poetiques of Lamartine:

"What else is our life than a series of preludes to that unknown song of which the first solemn note is struck by death? Love is the morning glow of every heart; but in what human career have not the first ecstasies of bliss been broken by the storm, whose cruel breath

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destroys fond illusions, and blasts the sacred shrine with the bolt of lightning. And what soul, sorely wounded, does not, emerging from the tempest, seek to indulge its memories in the calm of country life? Nevertheless, man will not resign himself for long to the soothing charm of quiet nature, and when the trumpet sounds the signal of alarm, he runs to the perilous post, whatever be the cause that calls him to the ranks of war,—that he may find in combat the full consciousness of himself and the command of all his powers."

Quoting from Philip H. Goepp's "Symphonies and their Meaning:"

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Wednesday Evening	Aida	Wednesday Matinee	Lucia
Thursday	La Boheme	Wednesday Evening	La Gioconda
Friday	Carmen	Thursday	Carmen
Saturday Matinee	Lohengrin	Friday	Faust
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		Saturday Evening	Aida

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"We cannot look for the 'unknown song' in definite sounds. That would defeat, not describe, its character. But the first solemn notes, are not these the phrase that reappears in varying rhythm and pace all about the beginning and, indeed, the whole course of the music? Just these three notes abound in the mystic first 'prelude,' and they are the core of the great swinging tune of the Andante maestoso, the beginning and main pulse of the unknown song. Now there is a softer guise of the phrase. For death and birth, the two portals, are like elements. Even here the former separate motive sounds, and so in the further turn of the song, on new thread.

"The melody that sings may well stand for 'love, the glow of dawn in every heart.' Before the storm, both great motives (of love and death) sound together very beautifully, as in Tennyson's poem. The storm that blasts the romance begins with the same fateful phrase. It is all about, even inverted, and at the crisis it sings with the fervor of full-blown song. At the lull the soft guise reappears, faintly, like a sweet memory.

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"The Allegretto pastorale is clear from the preface. After we are lulled, soothed, caressed and all but entranced by these new impersonal sounds, then, as if the sovereign for whom all else were preparing, the song of love seeks its recapitulated verse. Indeed, here is the real full song. Is it that in the memory lies the reality, or at least the realization?

Out of the dream rouses the sudden alarm of brass with a new war tune fashioned of the former soft disguised motive. The air of fate still hangs heavy over all. In spirited retorts the martial madrigal proceeds, but it is not all mere war and courage. Through the clash of strife break in the former songs, the love theme in triumph and the first expressive strain in tempestuous joy. Last of all, the fateful original motto rings once more in serene, contained majesty."

Dance of the Hours from "La Gioconda" ..... **Ponchielli**

"La Gioconda" is an opera in four acts based on Victor Hugo's "Tyrant of Padua," the action taking place in Venice during the seventeenth century. The ballet music occurs in the third act of the opera, the scene being a grand ball room in a Venetian palace, where a masked ball is in progress. A company of ballet dancer enters and performs the "Dance of the Hours" for the entertainment of the guests.

This is one of the most beautiful of ballets and symbolizes the struggle between conflicting powers of light and darkness, progress and ignorance.

Menuet from D Major Serenade ..... **Brahms**

The D Major Serenade was composed in 1858, the same year that Brahms completed his first piano concerto. It was not written in the orchestral form at first, but was composed in the manner of a chamber music piece.

The third movement of the Serenade (which is in five move-

ments), consists of two minuets very lightly scored, only one flute, two clarinets, one bassoon and violoncello being employed for the first, and two clarinets, first violins, violas and 'cellos for the second. The first minuet is repeated after the second.

Prelude ..... **Jarnefelt**

This Prelude is scored for the following small orchestra: Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettle-drums, glockenspiel, triangle, cymbals and strings. It unconsciously reminds one of a crowd of boys playing "follow the leader," as one instrument after the other enters with the playful main theme, stopping for a brief moment to catch their breath and then again resuming their play.

Serenade ..... **Pierné**

Gabriel Pierné has made many important contributions to music. His "Serenade" is much the same type of music as the one written by Moszkowski; very dainty in construction and full of melody and rhythm. It is written for muted strings.

Spanish Caprice .....**Rimsky-Korsakow**

The Spanish Caprice, though entitled in separate numbers, is played as a whole and without pause. Indeed, the third piece is but a repetition of the first in a different key, with slightly varying treatment of the harp and arpeggio figures of clarinet. The prevailing rhythm of three beats in the Spanish dance scarcely meets with an exception in the Alborada, which is less a dance than a kind of military piece or fanfare. The name seems to be akin to the Franch aubade and specially applies to a military piece played at daybreak.

The "Scene and Gypsy Song" opens with a striking fanfare of horns and trumpets, followed or echoed by a cadenza of solo violin in the same figure to a soft roll of military drum. The third cadenza is of flute to a roll of kettle-drums; fourth is a cadenza of clarinet; last, of the harp. The "song" is a strident phrase of violins, with intruding low brass and cymbals. There is a suggestion of the fandango in the strings, "quasi guitara." In the Fandango of the Asturias the rhythm is in 3-4 time, departing from the original form of 6-8 time. The later dance suggests the swing of the Bolero.

Compiled by Music Department, Public Library

Sir George Grove, enthusiastic amateur and true lover of music, has a book on the Beethoven symphonies. In the preface he says, "This book is addressed to the amateurs of this country. . . It is an humble endeavor to convey to others the method in which an amateur has obtained much pleasure and profit out of works which in their own line are as great as Shakespeare's plays." Sir George was interested in a variety of affairs: engineering, Biblical research and always music. He was among the first annotators of symphony programs, he discovered lost MSS of Schubert, became the first president of the Royal College of Music and compiled his "Dictionary of Music and Musicians," for which he wrote many of the leading articles. Browning sums him up happily, "Grove, the Orientalist, the Schubertian, the Literate in Ordinary and Extraordinary."

Berlioz, too, has a book on Beethoven's symphonies. These chapters were originally published in Paris papers. Berlioz detested journalism, yet worked at it more than creditably for over thirty years. In the same book is a long article on Fidelio; the history of its production, treatment of the plot and the libretto. Schumann has a brief, but poignant rhapsody on the four overtures.

Thayer wrote a very interesting chapter on the Ninth Symphony. He traces the growth of the themes through the sketch book over many years and gives records from the conversation books which bear upon this work and its first production.

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Assistant Concert Master
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Alfred Hertz
Conductor

Programme

Tenth Pair

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SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

Curran Theatre

Sunday, March 4, 1923, 2:45 P. M.

Soloist, WILLEM DEHE, 'Cellist

PROGRAMME

1. Overture, "Euryanthe" ..... Weber
2. Andante from C Major Symphony ..... Schubert
3. Variations on a Rococo Theme for Violoncello and Orchestra ..... Tschaikowsky
   Willem Dehe

---

4. Introduction to Act III, "Lohengrin" ..... Wagner
5. Symphonic Poem, "Sargasso" ..... Edward F. Schneider
   (By special request)
6. Rondo on a Merry Folk Tune ..... Albert Elkus
7. Waltz, "On the Beautiful Blue Danube" ..... J. Strauss

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Friday Afternoon, February 23, 3:00 o'clock

Sunday Afternoon, February 25, 2:45 o'clock

Soloist: LOUIS PERSINGER, Violinist

BEETHOVEN PROGRAMME

1. Overture, "Fidelio"
2. Three Movements from Ninth Symphony
   - Allegro ma non troppo, Un poco maestoso
   - Molto vivace
   - Adagio molto e cantabile

3. Concerto for Violin, D Major
   - Allegro ma non troppo
   - Larghetto—
   - Rondo

Louis Persinger

In presenting three movements from Beethoven's Ninth Symphony, Mr. Hertz regrets that it will not be possible to perform this great work in its entirety. The fourth movement requires a large chorus and four soloists, which cannot be accommodated in any of the theatres available for such a concert. In giving the first three movements the example of other symphony orchestras is followed, and the music-loving public is not deprived of the opportunity to enjoy the first three movements, which all music lovers agree contain some of the most beautiful music ever written.

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SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

Curran Theatre

Friday, March 9, 3:00 P. M.

Sunday, March 11, 2:45 P. M.

PROGRAMME

1. Symphony No. 4 in F Minor.....Tschaikowsky
   - Andante sostenuto—Moderato con anima
   - Andantino in modo di canzona
   - Scherzo: Pizzicato ostinato
   - Finale: Allegro con fuoco

---

2. Prelude to "Parsifal".....Wagner
3. Symphonic Poem, "Tasso".....Liszt

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PROGRAMME NOTES

Overture to "Fidelio"

Beethoven, prolific composer that he was, wrote but one opera, "Fidelio." This opera was first produced in Vienna, November 20, 1805. As Bonaparte, with his victorious army, had occupied the city a few days before, French officers predominated in the audience. Under the circumstances, the opera was not a success, and it was not until a much later period that it met with the recognition it deserved.

Beethoven wrote in all four overtures for this work, the three known as "Leonore," Nos. 1, 2 and 3, respectively, the fourth and last being the one played today, and composed in 1814. It has but slight relations with the opera as a whole and derives its significance and its inspiration chiefly from the joy and sunshine of the scene in the last act which leads to the release of Florestan from prison and his restoration to his faithful wife, Leonore.

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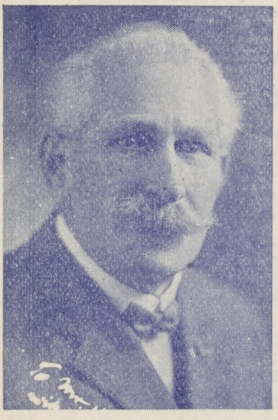

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Symphony No. 9 in D Minor, Opus 125

Not until eleven years after the completion of the eighth symphony did its successor—the master's last and crowning achievement in this form, make its appearance. The ninth symphony was finished in 1823 and performed for the first time at a concert arranged for Beethoven's benefit and given at the Karnthnerthor Theatre, Vienna, May 7, 1824.

Beethoven had always a great fondness for Schiller's "Ode to Joy," and he conceived the notion of setting this poem to music when a young man of twenty-two. In 1793 one Fischenich wrote from Bonn to Schiller's sister Charlotte: "I have preserved a setting of the 'Feuerfarbe' for you, on which I should like your opinion. It is by a young man of this place, whose musical talent is becoming notorious, and whom the Elector has just sent to Vienna, to Haydn. He intends to compose Schiller's 'Freude' verse by verse." But it was not until thirty years later that, having arrived almost at the close of his busy life, the project of his youth was finally carried to completion. Throughout all this long interval, which witnessed the production of such a grand succession of masterpieces, the idea which took lodgement in his mind almost at the outset of his career was never wholly forgotten; and scattered along through the years, amid numerous memoranda for other compositions, are found the sketches for what was ultimately to become the chief theme of the finale to the ninth symphony. During the course of its long and gradual development Beethoven in other works twice made use of themes closely related to the one under consideration—once in the "Fantasia for Piano, Chorus and Orchestra," opus 80, and again in the "King Stephen" overture,

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SUNDAY AFTERNOON, MARCH 4

Willem Dehe, 'cellist, who is to appear as soloist at next week's Popular Concert, is now in his second season with the San Francisco Symphony Orchestra. He was first heard in San Francisco two seasons ago as principal 'cellist with the famous Barrerre Little Symphony with which organization he toured throughout the United States. Prior to his coming to America, Mr. Dehe, who is a native of Holland, concertized throughout Europe, making solo appearances with most of the prominent orchestras. At next Sunday's concert he will be heard in the Tschaikowsky Variations on a Rococo Theme.

(Complete programme on page 344)

opus 117. In the meanwhile the master had become quite deaf, and most touching is the account of how, at the introductory performance at Vienna, he remained standing with his back to the audience, continuing to mark the time long after the music had ceased, wholly oblivious to the tumult of applause which was raging behind him until turned around by one of the vocal soloists; whereupon the assemblage perceiving that the great man's indifference was due—not to a fit of abstraction, but to the physical calamity which had overtaken him, broke out into a "volcanic expression of sympathy and admiration which was repeated again and again, and seemed as if it would never end."

The first movement—in D minor—opens with a picturesque preluding which leads, through a crescendo, to the announcement of the principal theme by the full orchestra fortissimo. After the latter has been stated in full the preluding begins again—to lead to the reannouncement of the principal theme—now in B flat major. A unique departure from orthodox symphonic methods comes to notice in this composition, there being no clearly defined second theme—that which now follows being described most appropriately perhaps as a prolonged evolution or unfolding of sundry contrasting strains, none of

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which present the characteristics attaching ordinarily to a second theme proper. This development continues throughout the first part of the movement, leading to a long and brilliant free-fantasia. Then follows the customary recapitulation—beginning with a fortissimo restatement of the principal theme and continuing along the general lines of the first part (with the necessary changes of key)—the whole coming to an end finally with a long and elaborate coda.

The following description by Richard Wagner may help to a better understanding of this movement—"A struggle, conceived in the greatest grandeur, of the soul contending for happiness against the oppression of that inimical power which places itself between us and the joys of earth, appears to be the basis of the first movement. The great principal theme which at the very beginning issues forth bare and mighty, as it were, from a mysteriously hiding veil, might be transcribed, not altogether inappropriately to the meaning of the whole tone poem, in Goethe's words: 'Renounce thou most—renounce.' Power, resistance, to strive, to long, to hope, almost to attain, again to vanish, to search anew, to struggle again—these ideas form the elements of the restless movement of this wonderful tone picture. At times, however, they sink into a lasting condition of complete unhappiness. At the close of the movement this sombre, unhappy mood seems to assume gigantic grandeur, to encompass the universe in order to take possession in terribly sublime majesty of this world which God created for—Joy."

The second movement—in D Minor—is cast in the form of a scherzo with trio. The scherzo proper is developed from three themes —the first being the one heard at the start, and the second a more sustained strain which follows presently in the wind instruments. The third—also for the wind instruments—is a joyous theme, enlivened by a continuous rhythmical throbbing of the strings. The trio—in D Major—runs on a tune reminiscent of the "Joy" theme of the finale, worked up in combination with a droll counter theme which is said to have been taken from a Russian peasant dance. The scherzo and trio (both of which are worked out at great length) are repeated twice—in alternation.

Of this movement Wagner said: "Wild delight seizes us at once with the first rhythms of this second movement. It is a new world which we enter, one in which we are carried away to dizzy intoxication. With the abrupt entrance of the middle part there is suddenly disclosed to us a scene of worldly joy and happy contentment. A certain sturdy cheerfulness seems to address itself to us in the simple, oft-repeated theme."

The third movement—in B flat major—is a remarkably expressive composition, developed from two contrasting themes which are treated in alternation. Two preludiary measures usher in the first theme—in the strings, with answers from certain wind instruments. The second theme follows; a more buoyant melody, begun by the second violins and violas, and to which sundry wind instruments attach themselves. The first theme returns presently—now varied elaborately by the first violins, after which the second theme is heard once more (now in G major). Two more variations of the first theme follow, and then a long and elaborate coda brings the movement to an end.

Quoting Wagner once more: "How differently these tones speak to our hearts. How pure, how celestially soothing they are as they melt the defiance, the wild impulse of the soul harassed by despair, into a soft, melancholy feeling. It is as if memory awoke within us—the memory of an early enjoyed, purest happiness. With this recollection a sweet longing, too, comes over us, which is expressed so beautifully in the second theme of the movement."

Concerto for Violin and Orchestra, in D Major

J. Hermann Thuman writes: "Just as Beethoven wrote but one opera, so he also composed but one violin concerto. It is a monument, however, and stands unrivalled. It maintains the outlines of the classic form, but has greatly extended them, and become more like a symphony with solo violin than a means for virtuoso display. The concerto was written in the year 1806, for Franz Clement, a prominent violinist of his day, who performed the monumental work at a concert in Vienna on December 23, 1806, on sight.

The first movement of the concerto is naturally the most important, being similar in form to the opening movement of a symphony. The development is very full and the length of the movement greater than ordinary. The orchestral tutti which precedes the entrance of the solo instrument opens, in a manner very novel for a work of this class, with four strokes of the kettle-drum on the key-note. This figure may be regarded as the rhythmical essence of the entire movement, inasmuch as it recurs insistently—sometimes in the violins, sometimes in the horn or trumpet, and again in the full orchestra; punctuating the reappearance of the theme and the re-entrances of the solo instrument.

The second movement is a beautiful romance, with the accompaniment lightly scored and the theme confined almost wholly to the orchestra. The solo instrument furnishes an embellishment of florid arabesque tracery until the end of the movement is nearly reached, when it brings in the theme. This it forsakes quickly, however, to continue its delicate, embroidery-like elaboration. A solo cadenza leads into the finale—an exquisitely dainty "hunting" movement in the rondo form.

Compiled by Music Department, Public Library

Sir George Grove, enthusiastic amateur and true lover of music, has a book on the Beethoven symphonies. In the preface he says, "This book is addressed to the amateurs of this country. . . It is an humble endeavor to convey to others the method in which an amateur has obtained much pleasure and profit out of works which in their own line are as great as Shakespeare's plays." Sir George was interested in a variety of affairs: engineering, Biblical research and always music. He was among the first annotators of symphony programs, he discovered lost MSS of Schubert, became the first president of the Royal College of Music and compiled his "Dictionary of Music and Musicians," for which he wrote many of the leading articles. Browning sums him up happily, "Grove, the Orientalist, the Schubertian, the Literate in Ordinary and Extraordinary."

Berlioz, too, has a book on Beethoven's symphonies. These chapters were originally published in Paris papers. Berlioz detested journalism, yet worked at it more than creditably for over thirty years. In the same book is a long article on Fidelio; the history of its production, treatment of the plot and the libretto. Schumann has a brief, but poignant rhapsody on the four overtures.

Thayer wrote a very interesting chapter on the Ninth Symphony. He traces the growth of the themes through the sketch book over many years and gives records from the conversation books which bear upon this work and its first production.

Personnel
The San Francisco Symphony Orchestra

ALFRED HERTZ, CONDUCTOR

FIRST VIOLINS

Persinger, Louis
Concert Master and Assistant Conductor
Argiewicz, Artur
Assistant Concert Master
Ford, L. W.
Assistant Concert Master
Meriz, E.
Mendelevitch, R.
Gluschkin, M.
Gordohn, R.
Jensen, T.
Lind, Waldemar
Koharich, J.
Koenig, H.
See, Orley
Polak, S.
Ruiz, R.
Hoffmann, A. C.
Willard, J. M.

SECOND VIOLINS

Rosset, E.
Principal
Haug, J. A.
Manchester, W.
Hidden, R. L.
Helget, H.
Blaha, A.
Gold, J.
Paterson, J. A.
Creitz, F.
Heft, A.
Hoffman, H. H.
Sargeant, W.

VIOLAS

Fenster, Lajos
Principal
Hahl, E.
Baker, F. A.
Wismer, H.
Purt, B.
Weiler, E.
Lichtenstein, V.
Dunn, H. A.
Dierich, F.
Kolb, R.

VIOLONCELLOS

Ferner, W. V.
Principal
Dehe, W.
King, O.
Villalpando, W.
Weiss, A.
Kirs, R.
Schwarzmann, J.
Hranek, C.

BASSES

Lahann, J.
Principal
Greene, S.
Bell, W.
Storch, A. E.
Schulze, E.
Cassetta, L.
Frederick, O.

FLUTES

Linden, Anthony
Newbauer, L.
Oesterreicher, W.
Orchestral Manager

PICCOLO

Oesterreicher, W.

OBOES

Addimando, C.
Dupuis, A.
Schipilitti, V.

ENGLISH HORN

Schipilitti, V.

CLARINETS

Randall, H. B.
Fragale, F.
Shanis, Jean

BASS CLARINET

Shanis, Jean

BASSOONS

Kubitschek, E.
La Haye, E. B.
Hranek, C.

CONTRA BASSOON

Kolb, R.

HORNS

Hornig, W.
Roth, P.
Huske, F. E.
Rocco, R.

TRUMPETS

Glantz, H.
Code, P.
Kegel, Otto
Dering, B. A.

TROMBONES

Tait, F. W.
Clark, O. E.
Bassett, F. N.

TUBA

Murray, R.

HARPS

Attl, Kajetan
Merkeley, Barbara

TYMPANI

Wagner, R. E.

PERCUSSION

Nickel, M.
Vendt, A., Jr.
Salinger, M. A.

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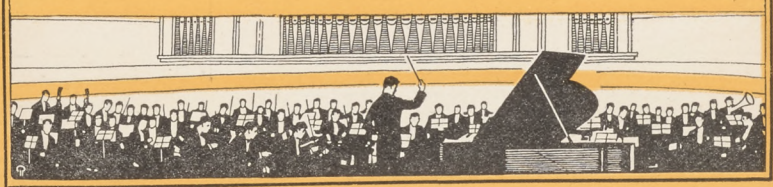

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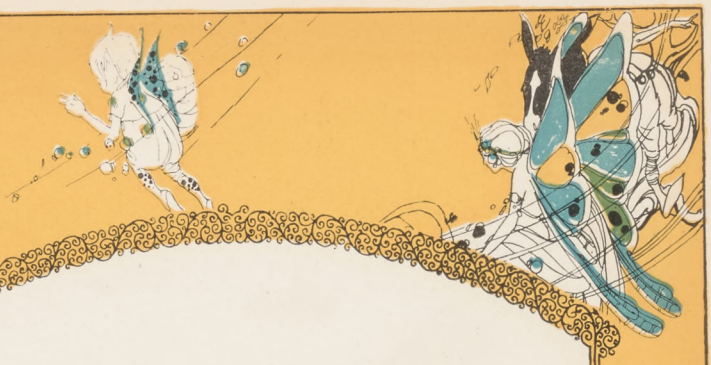

Music is one of the finest things in the world. But GOOD *music, such as you are hearing to-day, should be heard over and over again. If music is* GOOD *music, it grows more beautiful and more interesting every time you hear it. So* LISTEN ATTENTIVELY, *then take this programme home with you. Try to learn how to play some of these pieces on a piano or other musical instrument. Ask others in your family to play this great music for you. But best of all learn how to play it yourself.*

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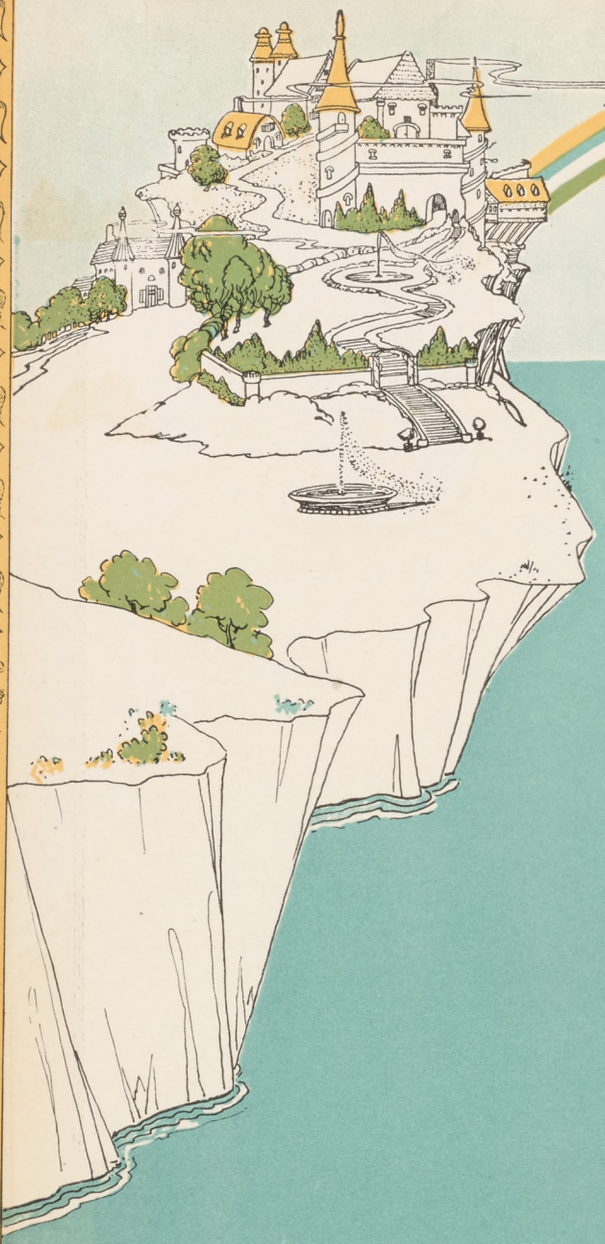

Come with us to Music Land

THIRD CONCERT, FRIDAY, MARCH 2, 1923

AT 2:45 P. M.

[1] Overture to "The Merry Wives of Windsor" . . . *Nicolai*

The opera "The Merry Wives of Windsor," by Carl Nicolai, after Shakespeare's comedy, was first performed in 1849. Old as it is, the opera still holds the stage and its overture is one of the most popular in the operatic class. The introduction to the overture proper is the music played during the rising of the moon over the woods of Windsor. Likewise, the balance of the music of the overture is taken from the material that appears in the opera.

[2] Dance of the Blessed Spirits from "Orpheus" . . . *Gluck*

FLUTE OBLIGATO, ANTHONY LINDEN

"Orpheus and Eurydice," an opera in three acts, by Gluck, was produced for the first time at the Hofburg Theatre, Vienna, October 5, 1762. The Dance of the Blessed Spirits is drawn from the second act of the opera—that which shows Orpheus in Elysium searching for his wife Eurydice, the story of the opera being based on the well-known Greek myth.

[3] Two Harp Solos:

(*a*) Aubade . . . *Hasselmans* (*b*) Spring Song . . . *Gounod*

KAJETAN ATTL

[4] Prelude . . . . . *Jarnefelt*

This prelude unconsciously reminds one of a crowd of boys playing "follow the leader," as one instrument after the other enters with the playful main theme, stopping for a brief moment to catch their breath and then again resuming their play. It is scored for the following small orchestra: Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettle-drums, glockenspiel, triangle, cymbals and strings.

[5] Four Dances from the "Nutcracker" Suite . *Tschaikowsky*

(*a*) Dance of the Sugar-Plum Fairy (*b*) Arabian Dance

(*c*) Chinese Dance (*d*) Waltz of the Flowers

The "Nutcracker" Suite, taken from the ballet of the same name, was first produced in Petrograd in 1892. In the Dance of the Sugar-Plum Fairy the celeste—an instrument played like the piano but having the tonal quality of dainty bells—plays an important part. The Arabian Dance is one of languorous beauty and oriental flavor, scored without any brass whatever and with merely the tambourine in the percussion. The Chinese Dance is an eccentric and highly amusing number in which the bassoons keep up a continual low grunting against a phrase in the highest range of the flute and picked strings. The glockenspiel joins the clattering din and all the sounds swell the tumult that ends in a sudden bang. The Waltz of the Flowers has throughout a warm color of horns. There is a brief prelude of woodwind with a free play of the swirling harp.

[6] Under the Linden Trees from "Alsatian Scenes" . *Massenet*

'CELLO OBLIGATO, WALTER V. FERNER

CLARINET OBLIGATO, H. B. RANDALL

Massenet's "Alsatian Scenes" are musical recollections of an Alsatian village in the days before the war of 1870 in which Alsace and Lorraine were lost to France. The second number in the suite, "Under the Linden Trees" recalls the peace and tranquility of the summer afternoons; the long avenue of linden, under the shade of which walked peacefully a pair of lovers; the girl, gently leaning towards him, whispering very softly, "Will you always love me?"

[7] Waltz, "On the Beautiful Blue Danube" . *Johann Strauss*

The composer of this famous waltz is in a class by himself with his nearest relatives as his only rivals. He is the genius of a famous musical family. His works in dance form are very numerous, but the one played today is undoubtedly the pearl. Curiously enough, it was not a success at first, written as a chorus. In instrumental form, however, its success was instantaneous. Hans von Bulow first set the example of putting this fascinating waltz on symphony orchestra programmes.

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FIRST CONCERT

FRIDAY, DECEMBER 8, 1922

PROGRAMME

[1] Overture to "Oberon" . . . . . *Weber*

The overture to "Oberon" is a resume of the musical contents of the opera and has been placed among the finest of the romantic overtures the world possesses. After the introduction there is heard the prolonged horn tones representing the call of Oberon, the king of the fairies. All the elves of his kingdom obey the summons. The famous crashing chord, which comes as a striking surprise, concludes the introduction. The leading subject and the love song form the material for the main section, and the closing subject is the melody of the well-known "Ocean, thou mighty monster" aria of the third act.

WEBER

[2] Symphony in B Minor "Unfinished" . *Schubert*

Allegro moderato

Andante con moto

Only the first two movements of Schubert's eighth symphony, universally known as the "Unfinished," are complete. There are nine bars of a Scherzo, and with them the symphony stops; and yet among all the composer's works not one is more beautiful in ideas or perfect in form than this. No more of it has ever been found, and no one knows why Schubert should have left it incomplete. As would be expected from Schubert's sentimental temperament, his music is essentially lyric and found its most natural expression in the songs for single voice, of which he wrote over eight hundred in all. His symphonies have been characterized as "expanded song, delightful, as songs are delightful, for their directness of feeling, their beauty of detail, their warmth of color, and their sensuous charm." Although the Unfinished Symphony was written in 1822 (over a hundred years ago), it was not produced until 1865, thirty-seven years after the composer's death. Since then it has become one of the most popular symphonic works in all musical literature.

[3] Military March . . . . . *Schubert*

In none of Schubert's lesser compositions is his genius for rhythm, melody and spirit shown more plainly than in this March. So popular did it become that many orchestrations of it have been made, it originally having been written for piano (four hands). As the title indicates, it is a march in strict military tempo, with an irresistible swing that urges listeners to "keep step."

SCHUBERT

[4] (*a*) Music Box . . . . . *Liadow*

(*b*) Funeral March of a Marionette . *Gounod*

The Music Box, known as a Valse Badinage, needs no explanation other than the title itself as it is a clever imitation of an old-fashioned music box. It is written for two flutes, piccolo, three clarinets, bells and harp.

The Funeral March of a Marionette is one of the movements of an uncompleted "Suite Burlesque" and has been described as follows: "At the commencement of this movement it is supposed that two of the members of the troupe of Marionettes have had a fight, in which one of them has unfortunately been killed. The troupe sorrowfully mourns the sad fate of its companion, and organizes a party of pall-bearers, which shall respectfully carry the corpse of their friend to the cemetery."

[5] Overture to "William Tell" . . . *Rossini*

Rossini wrote more than fifty operas, of which "William Tell" was the last and greatest. The story, which is laid in Switzerland in the thirteenth century, tells of the Austrian oppression and includes the story of Tell's shooting the apple from his son's head. The first movement of the overture is reposeful, expressing the solitude of Nature, and is followed by the contrasting storm, a majestic and awe-inspiring tone picture. To the storm succeeds a beautiful pastoral with a delicate melody for the English horn. As the last notes of the melody die away, the trumpets enter with a brilliant fanfare on the splendid finale, a fitting climax to a great work.

BEETHOVEN

BRAHMS

SCHUMANN

SECOND CONCERT

FRIDAY, FEBRUARY 16, 1923

PROGRAMME

Overture, "Poet and Peasant" . . . . . *Suppe*

Franz von Suppe (1820-1895), a Belgian by descent, was born and educated in Italy but lived the greater part of his life in Vienna. Besides his numerous light operas, musical farces, overtures, etc., he is also credited with two grand operas and a symphony. The "Poet and Peasant" Overture, which is unquestionably his most popular work, is bright, cheerful, tuneful music, the introduction being especially noteworthy for its fine 'cello solo.

Menuet . . . . . *Beethoven*

Ludwig van Beethoven was born December 16, 1770, and died March 26, 1827, and with Beethoven it may be said that the "Menuet" reached its highest development. The "Menuet" is a piece of music in dance rhythm and of French origin. The name is derived from the French *menu* (small) and refers to the short steps of the dance.

Hungarian Dance No. 5, in G Minor . . *Brahms*

Johannes Brahms was born May 7, 1833, and died April 3, 1897. When a boy he attended concerts by a great violinist named Remenyi, who played in his programmes examples of Hungarian music, which so attracted Brahms that he later wrote a number of Hungarian Dances as piano duets and afterwards arranged them for orchestra, the one played today being one of the most popular.

Pizzicato from "Sylvia" . . . . . *Delibes*

This dainty number is taken from the ballet "Sylvia" by Leo Delibes (1836-1891). The main part of the number is played by the strings, pizzicato, that is, they are plucked with the fingers instead of being played with the bow, it being a typical "toe dance" piece.

Anitra's Dance from "Peer Gynt" Suite . . *Grieg*

This number, the third movement from Grieg's first "Peer Gynt" Suite, depicts Anitra, a charming Arabian dancer, as she moves through the graceful figures of the dance for the purpose of entertaining Peer Gynt, who has fallen in love with her. It is played with the strings muted, the mute being a device placed over the bridge of the instrument to give it a soft, muffled tone.

Liebesfreud (Love's Joy) . . . . . *Kreisler*

This number by Fritz Kreisler, the famous violinist, is widely known as a violin solo, having been included on many of the composer's own programmes as well as those of almost all other violinists. It is of such marked rhythmic and melodic appeal that an analysis of the musical content is unnecessary for an immediate appreciation.

Serenade . . . . . *Moszkowski*

This graceful and dainty composition was originally one of several piano compositions included in a collection of the composer's early works. It is the type of music that all can understand and enjoy; once heard, it is never forgotten.

Traumerei . . . . . *Schumann*

There is, perhaps, no piece more widely known than the Traumeri of Robert Schumann, it being among the first pieces that violin students play. It is from the volume of thirteen pieces for piano solo to which Schumann gave the title "Childhood Scenes." The orchestral arrangement carries the beautiful melody mainly in the strings.

Entr'act and Prelude from "Carmen" . . . *Bizet*

Georges Bizet, whose "Carmen" is a landmark in the history of opera, was perhaps the most distinctly original of the modern French writers. His "Carmen" is undoubtedly one of the most popular operas in existence. The Entr'act or Intermezzo and the Prelude give a splendid example of the warm tones of the south and the colorful spirit of the opera.

Hear today's program
on your Victrola
[1] Overture to "Merry Wives of Windsor" . . . . . Nicolai
VICTOR RECORD NO. 35270
[2] Dance of the Blessed Spirits from "Orpheus" . . . . . Gluck
VICTOR RECORD NO. 74567
[3] Two Harp Solos . . . . . Selected
SUGGESTIONS: VICTOR RECORDS
NOS. 18119, 45194, 45315, 55102
[4] Prelude . . . . . Jarnefelt
VICTOR RECORDING NOT YET ANNOUNCED
[5] "Nutcracker" Suite . . . Tschaikowsky
VICTOR RECORDS NOS. 45053, 35717
[6] Under Linden Trees from "Alsatian Scenes" . . . . . Massenet
VICTOR RECORD NO. 35437
[7] Waltz, "On the Beautiful Blue Danube" . . . . . Johann Strauss
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with

Efrem Zimbalist, *Violinist*

and

Warren D. Allen, *Organist, Stanford University*
Walter V. Ferner, *'Cellist*
H. B. Randall, *Clarinetist*

EXPOSITION AUDITORIUM
Saturday, March 3rd, 1923, 8:20 p.m.

Auspices of Mayor Rolph and Board of Supervisors
Direction Auditorium Committee:
J. Emmet Hayden, Chairman
Edwin G. Bath Charles J. Powers

THE PIANO IS THE STEINWAY

PROGRAMME

1. Symphonic Poem, "The Preludes".....*Liszt*

The following quotation from Lamartine's "Meditations Poetiques" prefaces the score of "The Preludes" and serves as a guide to the meaning of the composition.

"What is life but a series of preludes to that unknown song whose initial solemn note is tolled by Death? The enchanted dawn of every life is love; but where is the destiny on whose first delicious joys some storm does not break?—a storm whose deadly blast disperses youth's illusions, whose fatal bolt consumes its altar. And what soul thus cruelly bruised, when the tempest rolls away, seeks not to rest its memories in the pleasant calm of rural life Yet man allows himself not long to taste the kindly quiet which first attracted him to Nature's lap; but when the trumpet gives the signal he hastens to danger's post, whatever be the fight that draws him to its lists, that in the strife he may once more regain full knowledge of himelf and all his strength."

2. Fantaisie Dialoguee, for Orchestra and Organ.....*Boellman*

WARREN D. ALLEN *at the Organ*

Leon Boellmann, composer and organist, was born in 1862 and died in 1897. He composed in many styles, leaving sixty-eight published works, including a symphony, the well-known Symphonic Variations for 'Cello and orchestra, the Fantaisie Dialoguee played this evening, and numerous other compositions for organ, piano, orchestra, etc.

3. Concerto for Violin and Orchestra, in E Minor

Mendelssohn

Allegro molto appassionato
Andante
Allegretto non troppo: Allegro molto vivace

EFREM ZIMBALIST

There are three movements to this concerto, the first two played without pause. The part for the solo instrument is one of the most grateful ever written for the violin, even the bravura passages, intended to display the technical proficiency of the performer, never losing that melodic quality for which the composer was famous. The concerto has proved to be the most popular of all concertos for the instrument, and one of the most frequently played.

INTERMISSION

4. Under the Lindens from "Alsatian Scenes".....*Massenet*

('Cello obligato, WALTER V. FERNER)
(Clarinet obligato, H. B. RANDALL)

Massenet's "Alsatian Scenes" are musical recollections of an Alsatian village in the days before the war of 1870 in which Alsace and Lorraine were lost to France. The second number in the suite, "Under the Lindens" recalls the peace and tranquility of the summer afternoons; the long avenue of linden, under the shade of which walked peacefully a pair of lovers, the girl gently leaning towards him, whispering very softly, "Will you always love me?"

PROGRAMME

(CONTINUED)

5. Violin Solos, EFREM ZIMBALIST

Havanaise ..... *Saint-Saens*

Valse Caprice ..... *Saint-Saens—Ysaye*

(HARRY KAUFMANN *at the Piano*

6. Overture, "1812" ..... *Tschaikowsky*

WARREN D. ALLEN *at the Organ*

This unique composition commemorates the events of September 7, 1812, the day on which the advance of the army of Napoleon was so hotly disputed by the Russians at Borodino. Following the introduction for which Tschaikowsky used as the theme a Russian hymn, the battle scene is thrillingly suggested by the use of fragments of the Marseillaise, and the Russian national hymn, with the Russian theme finally victorious; the bells of the Kremelin at Moscow filling the air with their jubilant voices as Moscow resounds with the song of the national hymn.

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1. Overture "Euryanthe" *Weber*
2. Andante from C. Major Symphony ..... *Schubert*
3. Variations on a Rococo Theme, for 'Cello and Orchestra ....*Tschaikowsky*
4. Introduction to Act III, "Lohengrin" .....*Wagner*
5. Symphonic Poem, "Sargasso" *Edward F. Schneider*
6. Rondo on a Merry Folk Tune .....*Albert Elkus*
7. Blue Danube Waltz....*Strauss*

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1922 1923

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Programme

Ninth Popular

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LAST POPULAR CONCERT

SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

Curran Theatre

Sunday, March 18, 1923, 2:45 P. M.

PROGRAMME

1. Overture, "Sakuntala" ..... Goldmark
2. Good Friday Spell from "Parsifal" ..... Wagner
3. Ride of the Valkyries from "The Valkyries" ..... Wagner
4. "L'Arlesienne" Suite No. 1 ..... Bizet
   - Prelude
   - Minuette
   - Adagietto
   - Carillon
5. (a) Serenade from "Scenes Ecossaises" ..... Godard
   (Oboe obligato, C. Addimando)
   (b) Under the Lindens from "Alsatian Scenes" ..... Massenet
   ('Cello obligato, W. V. Ferner)
   (Clarinet obligato, H. B. Randall)
6. Rhapsody, "Italia" ..... Cassella

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Founded December 20, 1909 — Incorporated February 3, 1910

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1922—Season—1923

NINTH POPULAR CONCERT

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CURRAN THEATRE

Sunday Afternoon, March 4, 2:45 o'clock

Soloist: WILLEM DEHE, 'Cellist

---

1. Overture, "Euryanthe" ..... Weber

2. Andante from C Major Symphony..... Schubert

3. Variations on a Rococo Theme
   for Violoncello and Orchestra..... Tschaikowsky
   Willem Dehe

INTERMISSION

4. Introduction to Act III, "Lohengrin"..... Wagner

5. Symphonic Poem, "Sargasso"..... Edward F. Schneider

6. Rondo on a Merry Folk Tune..... Albert Elkus

7. Waltz, "On the Beautiful Blue Danube"..... J. Strauss

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ELEVENTH PAIR OF SYMPHONY CONCERTS

SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

Curran Theatre

Friday, March 9, 3:00 P. M.

Sunday, March 11, 2:45 P. M.

PROGRAMME

1. Symphony No. 4 in F Minor.....Tschaikowsky
   - Andante sostenuto—Moderato con anima
   - Andantino in modo di canzona
   - Scherzo: Pizzicato ostinato
   - Finale: Allegro con fuoco

---

2. Prelude to "Parsifal".....Wagner
3. Symphonic Poem, "Tasso".....Liszt

Tickets on sale at Sherman, Clay & Co. on Monday preceding concert, hours 9 to 5; and at Curran Theatre from 10 A. M. on day of concert.

PROGRAMME NOTES

Overture to "Euryanthe" ..... **Weber**

Weber wrote the opera "Euryanthe" upon commission from the Kaernthnerthor Theatre in Vienna and selected as his libretto the work of Helmina von Chezy. The same authoress supplied Schubert with the libretto for his opera, "Rosamunde," which was a failure on account of the impossible story. In like measure Weber's opera has been a failure and it is difficult to understand why Weber, in the light of the dire consequences to Schubert, nevertheless associated himself with this mediocre writer. A few seasons ago it was revived with only moderate success at the Metropolitan Opera House. The overture, however, has been one of the great ones of romantic literature and is an immortal concert favorite. Sir Julius Benedict, who was a pupil of Weber, speaks of it as follows:

"The overture is rich in its effects, chivalric, repressive and passionate by turns. It includes several of the important musical and

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dramatic features of the opera. The leading phrase, embodying Adolar's faith in God and his Euryanthe, conjures up at once the splendor of a Provencal court, with its knights, its troubadours and fair ladies. The second subject is taken from Adolar's scene, 'O Happiness I Scarce Comprehend Thee,' and forms a delightful contrast to the preceding; after which an unexpected and novel modulation leads to a mysterious movement, which embodies the ghostly apparition of Adolar's ancestors. The characters of Adolar's rival, Lysiart, and of Euryanthe's false friend, Eglantine, are portrayed by their respective musical figures, which alternating with snatches of the first subject, describe well the struggle of truth and loyalty against fraud and treason. At last the clouds are dispersed and the return to the beginning and to Adolar's motive, 'O Happiness,' in the original key, now a jubilant, triumphant song, inspiring and almost overwhelming, by its enthusiasm and fire, completes this highly poetic conception."

Andante con moto from C Major Symphony.....Schubert

In form this movement approximates both that of the sonata and of the rondo. A few introductory measures lead to the march-like first theme, played by the oboe and repeated by oboe and clarinet. There are subsidiary themes, or these themes may be described as the second and third members of the first theme. The whole is repeated with more elaborate harmonization and instrumentation. A third repetition is begun, but there is a modulation to F major for the entrance of the second theme, which is developed at length. Soft chords

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in the strings are answered by horn tones, and there is a repetition of all that preceded the second theme, but with still greater contrapuntal elaboration. An episodic phrase for 'cellos, answered by the oboe, leads to an embroidered return of the second theme, now in A major, which leads to a long coda built on the first theme, in A minor.

Variations on a Rococo Theme for Violoncello and Orchestra

.....Tschaikowsky

The following comment on this number is by Lawrence Gilman in a recent programme of the New York Philharmonic Orchestra:

"This seldom-heard work belongs to the period of the March Slav, Francesca da Rimini, the opera Eugene Oniegin, and the Fourth Symphony. It was composed in December, 1876. Tschaikowsky had completed Francesca da Rimini the month before, and during the following winter he began the sketches for the opera and the symphony. The score of the Variations for 'cello and orchestra was

Information for Symphony Patrons

Tickets for all concerts are placed on sale at Sherman, Clay and Company's box office on the Monday preceding each concert. Orders may be telephoned in: Sutter 6000, Local 36. Tickets reserved must be called for before five P. M. on the day preceding the concert. On the day of a concert, tickets for that concert will be at the Curran Theatre. Season tickets may be purchased at any time during the season for the remaining concerts in the series.

Patrons are requested to detach tickets from their season ticket book before presenting at the door.

The continuation of the San Francisco Symphony Orchestra is made possible through the voluntary contributions received. Amounts of $100 and above constitute a membership in the Musical Association; lesser amounts may be subscribed to the Emergency Fund. Subscriptions may be made at any time.

published in 1878, with a dedication to Wilhelm Karl Friedrich Fitzenhagen, professor of 'cello at the Moscow Conservatory and a member of the Imperial Russian Musical Society. Fitzenhagen wrote to Tschaikowsky in June, 1879, telling him of the impression he had created with the Variations at the Wiesbaden Festival. Liszt remarked handsomely on this occasion, it is said: 'At last here is music again.'

"E. Markham Lee, in his book on Tschaikowsky, speaking of the title of these Variations, says: 'The term Rococo. . . . refers to manner, and it is a term borrowed from architecture, where it refers to a highly ornamental period, denoting a certain impress derived from the study of a school of thought foreign to that of the artist's own natural groove. One would therefore not expect the theme of this set of variations, although original, to be in Tschaikowsky's own distinctive style, nor is it really so, exhibiting rather a dainty Mozartean grace and simplicity together with a certain rhythmic charm.'

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"After some introductory bars, moderato quasi andante, the 'cello gives the theme (moderato semplice, A Major, 2-4). There are seven variations. The orchestral accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, and strings."

Introduction to Act III, "Lohengrin".....Wagner

Wagner began to sketch his opera "Lohengrin" in the summer of 1845 at Marienbad. The whole work was completed in 1847, but it did not come to production until August 28, 1850, when Liszt gave the first performance at the Grand Ducal Theatre at Weimar.

In the closing scene of Act II Lohengrin and Elsa have been united in marriage, and the introduction to Act III is indicative of the joyous spirit of the wedding festivities. The principal theme, a brilliant and stirring march, dominates the whole, being interrupted by a short middle period. There is then a return to the first subject, fortissimo, in full orchestra, after which there is a sudden diminuendo and the close comes with a few measures of the opening strains of the familiar "Bridal Chorus."

Symphonic Poem, "Sargasso".....Edward F. Schneider

This composition by Edward F. Schneider, the well-known San Francisco composer and teacher, is dedicated to S. Ritter Brown, and is based on a legend of the Sargasso Sea by Down Byrne.

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"And this vast meadow of green weed—beneath which lost Atlantis sleeps—was, according to the old Punic writers, a great trap set by malign gods jealous of the explorations of men. They spoke of it as drawing the ships of the African mariners into it as by a magnet. Even great galleys, with two banks of oars, could do nothing against it. The men strained and tottered and died at their posts. The galleys lay lifeless and silent, like an old captain's fancy on his green lawn. And then, at first little by little and then faster and faster, great trailing weeds crept over it with the tortuous motions of snakes. They spun themselves into a web and covered the vessel from the high carved prow to low round stem until nothing remained except a monstrous mound on which a stray albatross might alight.

"Weeds rose high and implacable until by sheer weight they drove the ship down inch by inch and deck on deck; until prow and spars and masts were thrust beneath the waters and it wafted downward through the layers of the ocean as a dead leaf flutters from a tree; until it rested among the spires of the Lost City. And again the weed became as smooth as a carpet and as green as a great layer of emeralds. And the sun played on it with a seductive iridescent shimmer. And the trap was opened again."

Rondo on a Merry Folk Tune.....Albert Elkus

This number, for small orchestra, is an elaboration of the Swabian peasant song, "Guten Morgen, Liebes Liesl." It was written the summer of 1922. The score—which bears a dedication to

Louis Persinger—calls for two flutes (two piccolos alternating), two oboes, two clarinets, two bassoons, three horns, two trumpets, cymbals, kettledrums, and the usual strings. It was given its first performance at the pair of symphony concerts held the ninth and eleventh of February.

The composer (Albert Israel Elkus, born in Sacramento, California, in 1884) studied composition with Oscar Weil, Robert Fuchs, and George Schumann, and modal counterpoint with Carl Prohaska. He is a graduate of the University of California and a resident of San Francisco. His "Impressions from a Greek Tragedy" received its first performance February 29, 1920, by the San Francisco Symphony Orchestra.

Waltz, "On the Beautiful Blue Danube".....Johann Strauss

The composer of this famous waltz is in a class by himself with his nearest relatives as his only rivals. He is the genius of a famous musical family. His works in dance form are very numerous, but the one played today is undoubtedly the pearl. Curiously enough, it was not a success at first, written as a chorus; in instrumental form, however, its success was instantaneous. Hans von Bulow first set the example of putting this fascinating waltz on symphony orchestra programmes.

Compiled by Music Department, Public Library

Of interest in connection with a program featuring both Wagner and Liszt would be the reading of their letters to one another. The library has a two-volume edition: "Correspondence of Wagner and Liszt," translated by Francis Hueffer. It is prefaced by Wagner's own account of the beginning of his friendship with Liszt, a warm and truly sincere eulogy. He tells of the first time he hears Liszt conduct his music. Wagner says: "I saw Liszt conduct a rehearsal of my Tannhauser and was astonished at recognizing my second self in his achievement. What I had felt in inventing this music he felt in performing it." The first letter is from Wagner to Liszt as "Dear Sir" and is dated March, 1841; the last one is from Liszt to "Dearest Richard," and bears the date July, 1861. There is hardly more than a few weeks' break in the letters through these years.

Tschaikowsky may be called a contemporary of both Wagner and Liszt. He was born just before the beginning of their friendship and died after they did. One of the most interesting of Tschaikowsky's letters is to his brother Modeste written from Bayreuth. This is in the collection edited by his brother on page 180. In the same collection (page 461) is a letter giving his opinion on "Parsifal," which he had just read through and studied. A long letter to Mme. von Meck (page 274) describes his fourth symphony and what it means to him.

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Shanis, Jean

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1922—SEASON—1923

ALFRED HERTZ, Conductor

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AUDITORIUM OPERA HOUSE

Oakland, California

Monday Evening, March 5, 1923

Eight-Thirty O'Clock

Management, ZANNETTE W. POTTER

Auspices, Musical Association of San Francisco

PROGRAMME

1. Symphony No. 4, in F Minor ..... **Tschaikowsky**

Andante maestoso—Moderato con anima

Andantino in modo di canzone

Scherzo: Pizzicato ostinato

Finale: Allegro con fuoco

Although Tschaikowsky furnished no "program" for this symphony, the following excerpts from a letter to his friend Nadeshda von Meck, are indicative of the composer's line of thought while writing:

"The introduction is the kernel of the entire symphony. This is Fate, the sombre power which hinders one in the pursuit of happiness from gaining his goal. . . . It is better to turn from realities and to lull one's self in dreams . . . The second movement shows suffering in another stage. It is a feeling of melancholy such as fills one when one sits alone at home exhausted by work. . . . We wish refreshment, retrospection . . . it is sad, yet sweet, to pore over the past. No definite feelings find expression in the third movement. These are capricious arabesques, intangible figures which flit through the fancy as if one had drank wine and become slightly intoxicated. In the fourth movement: if you can find no pleasure in yourself, look about you. Rejoice in the happiness of others."

INTERMISSION

2. Symphonic Poem, "Sargasso" ..... **Edward F. Schneider**

This composition by Edward F. Schneider, the well-known local composer and teacher, is dedicated to S. Ritter Brown and is based on a legend of the Sargasso Sea by Down Byrne. It was given its first performance by the San Francisco Symphony Orchestra March 3, 1922.

"Westward from the Azores and northward from the Canaries, Sargasso Sea lies—'the port of missing ships'—a vast expanse of green islets and islands and continents. Weed shows green like emerald and rises out of the water like the grass of a meadow trailing to the wind. . . . And this vast meadow of green weed was, according to the old Punic writers, a great trap set by malign gods jealous of the explorations of men. They spoke of it as drawing the ships of the African mariners into it as by a magnet. Even great galleys, with two banks of oars, could do nothing against it. The men strained and tottered and died at their posts. . . . And then, at first little by little and then faster and faster, great trailing weeds crept over it with the tortuous motions of snakes. . . . Weeds rose high and implacable until by sheer weight they drove the ship down inch on inch and deck on deck, until prow and spars and masts were thrust beneath the waters and it wafted downward through the layers of the ocean as a dead leaf flutters from a tree; until it rested among the spires of the Lost City. And again the weed became as smooth as a carpet and as green as a great layer of emeralds. And the sun played on it with a seductive iridescent shimmer. And the trap was opened again."

3. Symphonic Poem, "The Preludes" ..... **Liszt**

The following quotation from Lamartine's "Meditations Poetiques" prefaces the score of "The Preludes" and serves as a guide to the meaning of the composition:

"What is life but a series of preludes to that unknown song whose initial solemn note is tolled by Death? The enchanted dawn of every life is love; but where is the destiny on whose first delicious joys some storm does not break?—a storm whose deadly blast disperses youth's illusions, whose fatal bolt consumes its altar. And what soul thus cruelly bruised, when the tempest rolls away, seeks not to rest its memories in the pleasant calm of rural life? Yet man allows himself not long to taste the kindly quiet which first attracted him to Nature's lap; but when the trumpet gives the signal he hastens to danger's post, whatever be the fight that draws him to its lists, that in the strife he may once more regain full knowledge of himself and all his strength."

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Friday, March 30, Auditorium Opera House

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Seats at Sherman, Clay & Co's.

Prices: $2.00, $1.50, $1.00 (Plus Tax).

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The Dramatic Section of the Oakland School Women's Club will present three one-act plays—"Hyacinths," "Mr. and Mrs. Roe," and "The Mantle of Virgin," Saturday evening, March 17th, at Ebel Hall. Tickets with Miss Z. W. Potter at Sherman, Clay's, Oakland. Admission, 50 cents.

SYMPHONY "POP" CONCERT

Last Concert of the Season 1922-23

Friday, March 16th, Auditorium Opera House

PROGRAMME

1. Overture, "Sakuntala" ..... Goldmark
2. (a) Menuet ..... Boccherini
   (b) Prelude ..... Jarnefelt
   (c) Serenade ..... Pierne
3. Spanish Caprice ..... Rimsky-Korsakow
4. "Coppelia" Ballet Suite ..... Delibes
5. (a) Under the Lindens from "Alsatian Scenes" ..... Massenet
   'Cello obligato, W. V. Ferner)
   (Clarinet obligato, H. B. Randall)
   (b) Serenade from "Scenes Ecossaises" ..... Godard
   (Oboe obligato, C. Addimando)
6. Overture, "1812" ..... Tschaikowsky

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1922 1923

Alfred Hertz
Conductor

Programme

Eleventh Pair

ANNOUNCEMENT

LAST POPULAR CONCERT

SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

Curran Theatre

Sunday, March 18, 1923, 2:45 P. M.

PROGRAMME

1. Overture, "Sakuntala" ..... Goldmark
2. Good Friday Spell from "Parsifal" ..... Wagner
3. Ride of the Valkyries from "The Valkyries" ..... Wagner
4. "L'Arlesienne" Suite No. 1 ..... Bizet
   - Prelude
   - Minuette
   - Adagietto
   - Carillon
5. (a) Serenade from "Scenes Ecossaises" ..... Godard
   (Oboe obligato, C. Addimando)
   (b) Under the Lindens from "Alsatian Scenes" .....
   ..... Massenet
   ('Cello obligato, W. V. Ferner)
   (Clarinet obligato, H. B. Randall)
6. Rhapsody, "Italia" ..... Cassella

Tickets on sale at Sherman, Clay & Co's. on Monday preceding concert, hours 9 to 5; and at Curran Theatre from 10 A. M. on day of concert.

Musical Association of San Francisco

Founded December 20, 1909 — Incorporated February 3, 1910

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ALFRED HERTZ, Conductor

1922—Season—1923

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410th and 411 Concerts

CURRAN THEATRE

Friday Afternoon, March 9, 3:00 o'clock

Sunday Afternoon, March 11, 2:45 o'clock

PROGRAMME

1. Symphony No. 4 in F Minor.....Tschaikowsky
   - Andante sostenuto—Moderato con anima
   - Andantino in modo di canzona
   - Scherzo: Pizzicato ostinato
   - Finale: Allegro con fuoco

INTERMISSION

2. Prelude to "Parsifal".....Wagner
3. Symphonic Poem, "Tasso, Lamento e Trionfo".....Liszt

ANNOUNCEMENT

LAST PAIR OF SYMPHONY CONCERTS

SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

Curran Theatre

Friday, March 23, 3:00 P. M.

Sunday, March 25, 2:45 P. M.

PROGRAMME

1. Symphony No. 3, in F Major.....Brahms
   - Allegro con brio
   - Andante
   - Poco allegretto
   - Allegro

---

2. Prelude, "The Afternoon of a Faun".....Debussy
3. Tone Poem, "Death and Transfiguration".....Strauss

Tickets on sale at Sherman, Clay & Co. on Monday preceding concert, hours 9 to 5; and at Curran Theatre from 10 A. M. on day of concert.

PROGRAMME NOTES

Symphony No. 4 in F minor.....Tschaikowsky

Tschaikowsky wrote to his friend Mme. von Meck in answer to her question whether he had a special program in view for the Fourth Symphony, premising, "In reality it is very difficult to answer this question. Our symphony," he wrote, "has a program. That is to say, it is possible to express its contents in words, and I will tell you—and you alone—the meaning of the entire work and of its separate movements. Naturally I can only do so as regards its general features.

"The introduction is the germ, the leading idea of the whole work. This is Fate, that inevitable force which checks our aspirations towards happiness ere they reach the goal,—a force which like the sword of Damocles hangs perpetually over our heads and is always embittering our soul. In the descending motive of strings this sense of hopeless despair grows stronger and more poignant. Is it not better to turn from reality and lose ourselves in dreams? The following

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Assets	$80,671,392.53
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Capital Actually Paid Up	1,000,000.00
Reserve and Contingent Funds	2,750,000.00
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MONDAY, MARCH 12, 3:15 P. M.

First Children's Concert

EXPOSITION AUDITORIUM

Soloist **MISCHA LEVITZKI** Pianist

PROGRAMME

1. Overture, "The Merry Wives of Windsor".....Nicolai
2. Concerto for Piano and Orchestra, G Minor....Saint-Saens
   Mischa Levitzki
3. Prelude ..... Jarnefelt
4. Serenade ..... Pierne
5. Piano Solos, Mischa Levitzki
   Nocturne, F sharp major.....Chopin
   Etude, G flat major.....Chopin
6. Introduction to Act III, "Lohengrin".....Wagner

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song of strings to a quicker strain of woodwind presents 'a sweet and tender dream.' A bright and serene presence leads me on. So all life is but a continued alternation between grim truth and fleeting dreams of happiness. There is no haven. The waves drive us hither and thither until the sea engulfs us.

"The second movement expresses another phase of suffering. Now it is the melancholy which steals over us when at evening we sit indoors alone, weary of work, while the book we have picked up for relaxation slips unheeded from our fingers. A long procession of old memories goes by. How sad to think how much is already past and gone. And yet these recollections of youth are sweet. We regret the past, although we have neither courage nor desire to start a new life. We are rather weary of existence. We would fain rest awhile and look back, recalling many things. There were moments when young blood pulsed warm through our veins, and life gave us all we asked. There were also moments of sorrow, irreparable loss. All this has receded so far into the past. How sad, yet sweet, to lose ourselves therein.

"In the third movement, no definite feelings find expression. Here we have only capricious arabesques, intangible forms, which come into a man's head when he has been drinking wine and his nerves are rather excited. His mood is neither joyful nor sad. He thinks of nothing in particular. His fancy is free to follow its own flight, and it designs the strangest patterns. Suddenly memory calls up the picture of a tipsy peasant and a street song. From afar come

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the sounds of a military band. These are the kind of confused images which pass through our brains as we fall asleep. They have no connection with actuality, but are simply wild, strange, bizarre.

"The fourth movement; if you find no reason for happiness in yourself, look at others. Go to the people. See how they can enjoy life and give themselves up entirely to festivity. A rustic holiday is depicted. Hardly have we had time to forget ourselves in other peoples' pleasure when indefatigable Fate reminds us once more of its presence. Others pay no heed to us. They do not spare us a glance nor stop to observe we are lonely and sad. How merry and glad they all are. All their feelings are so inconsequent, so simple. And will you still say all the world is immersed in sorrow? Happiness does exist, simple and unspoilt. Be glad in others' gladness. This makes life possible."

To this letter Tschaikowsky added the following postscript:

"Just as I was putting my letter into the envelope I began to read it again, and to feel misgivings as to the confused and incomplete programme which I am sending you. For the first time in my life I have attempted to put my musical thoughts and forms into words and phrases. I have not been very successful. I was horribly out of spirits

Information for Symphony Patrons

Tickets for all concerts are placed on sale at Sherman, Clay and Company's box office on the Monday preceding each concert. Orders may be telephoned in: Sutter 6000, Local 36. Tickets reserved must be called for before five P. M. on the day preceding the concert. On the day of a concert, tickets for that concert will be at the Curran Theatre. Season tickets may be purchased at any time during the season for the remaining concerts in the series.

Patrons are requested to detach tickets from their season ticket book before presenting at the door.

The continuation of the San Francisco Symphony Orchestra is made possible through the voluntary contributions received. Amounts of $100 and above constitute a membership in the Musical Association; lesser amounts may be subscribed to the Emergency Fund. Subscriptions may be made at any time.

all the time I was composing this symphony last winter, and this is a true echo of my feelings at that time. But only an echo. How is it possible to reproduce it in clear and definite language? I do not know. I have already forgotten a great deal. Only the general impression of my passionate and sorrowful experiences has remained."

Prelude to "Parsifal".....**Wagner**

The following analysis of the Prelude to "Parsifal" is based upon that by Maurice Kufferath (The "Parsifal" of Richard Wagner, Paris, 1890):

Without preparation the composition opens with a broad melodic phrase, played at first without accompaniment by the violins and wood instruments in unison. It is this melody that is sung later in the great religious scene of the first act during the mystic celebration of the Eucharist:

Take my blood, take my body
In remembrance of our love.

To a soft accompaniment of arpeggios for the strings, the same theme is repeated four times in succession, given alternately to the

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trumpet and the oboes in unison, and the strings supported by the wood-winds, now above and now below the arpeggios of the harps and violins. Without any other transition than a series of broken chords the trombones and trumpets set forth the second theme, which may be called the Grail motive, because it is used throughout the entire work to characterize the worship of the holy relic. It is a very short theme, which subsequently reappears in almost every scene, sometimes alone, sometimes joined to other themes, sometimes modified in its rhythm, but always preserving its characteristic harmonies. The ascending progression of sixths that forms the end of the motive is found in the form of Amen of the Saxon liturgy, and it is still in use today in the Court Church at Dresden. Through a singular coincidence Mendelssohn used this same theme in his "Reformation" symphony. The Grail motive is repeated twice; then, without transition, appears the third theme—the Faith motive. Here, too, is a well-defined melody of six measures, its opening figure being repeated every two measures with changing harmonies, and a conclusion in the last measure. The brass instruments give it out first in two different repetitions, like a categoric affirmation. The melody is then developed.

The strings take up the Grail motive; then the Faith motive reappears four times in succession in different keys, first by the flutes and horns, then by the strings, the third time by the brasses, with a prolongation of certain notes, to the tremolo accompaniment of the strings; the fourth time, softly, from woodwind instruments. A roll of drums on A flat is accompanied by a tremolo of the double basses,

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giving the contra F. This transition leads back to the Eucharist motive in the woodwind, and afterward in the violoncellos. This time the motive is not completed. Wagner stops at the third measure, and takes a new subject, which is repeated several times with increasing poignancy. A fourth theme then appears, drawn also from the Eucharist motive. Just as this fourth subject, which applies at once to the suffering of our Savior, and to those of Amfortas, sounds from the whole orchestra, the Prelude reaches its climax. Like the Prelude to "Lohengrin" the introduction to "Parsifal" is developed by successive degrees until it reaches a maximum of expression, thereafter to diminish imperceptibly to a pianissimo. Thus the synthesis of the whole drama has been clearly exposed. That which remains is merely a peroration, a logical, necessary conclusion, brought about by the ideas associated with the different themes.

Symphonic Poem, "Tasso, Lamento e Trionfo".....Liszt

This, the second of Liszt's thirteen symphonic poems, was composed for the Goethe Centennial Jubilee held at Weimar in 1849, on which occasion it was performed as an overture to Goethe's "Tasso." The following is the composer's description of the work:

"I wanted to define the contrast expressed in the title, and it was my object to describe the grand antithesis of the genius, ill-used and misunderstood in life, but in death surrounded with a halo of glory whose rays were to penetrate the hearts of his persecutors. Tasso loved and suffered in Ferrara, was avenged in Rome, and lives to this day in the popular songs of Venice. These three standpoints are inseparably connected with his career. To render them musically, I invoked his mighty shadow, as he wanders even today by the lagoons of Venice, proud and sad in countenance, or watching the feasts of Ferrara, where his master works were created. I followed him to Rome, the Eternal City, which bestowed upon him the crown of glory, and in him canonized the martyr and the poet. 'Lamento e Trionfo' —these are the contrasts in the fate of the poet, of whom it was said that, although a curse might rest upon his life, a blessing would not be wanting from his grave. In order to give to my idea the authority of

living fact, I borrowed the form of my tone-picture from reality, and chose for its theme a melody to which three centuries after the poet's death, I have heard Venetian gondoliers sing the first strophes of his 'Jerusalem.'

"The motif itself has a slow, plaintive cadence of monotonous mourning; the gondoliers, however, by drawling certain notes, give it a peculiar coloring, and the mournfully drawn-out tones, heard at a distance, produce an effect not dissimilar to the reflection of long stripes of fading light upon a mirror of water. This song once made a profound impression on me, and when I attempted to illustrate Tasso musically, it recurred to me with such imperative force that I made it the chief motif for my composition. The Venetian melody is so replete with inconsolable mourning, with bitter sorrow, that it suffices to portray Tasso's soul, and again it yields to the brilliant deceits of the world, to the illusive smooth coquetry of those smiles, whose slow poison brought on the fearful catastrophe, for which there seemed to be no earthly recompense, but which was eventually, at the capital, clothed in a mantle of brighter purple than that of Alphonse."

Compiled by Music Department, Public Library

Of interest in connection with a program featuring both Wagner and Liszt would be the reading of their letters to one another. The library has a two-volume edition: "Correspondence of Wagner and Liszt," translated by Francis Hueffer. It is prefaced by Wagner's own account of the beginning of his friendship with Liszt, a warm and truly sincere eulogy. He tells of the first time he hears Liszt conduct his music. Wagner says: "I saw Liszt conduct a rehearsal of my Tannhauser and was astonished at recognizing my second self in his achievement. What I had felt in inventing this music he felt in performing it." The first letter is from Wagner to Liszt as "Dear Sir" and is dated March, 1841; the last one is from Liszt to "Dearest Richard," and bears the date July, 1861. There is hardly more than a few weeks' break in the letters through these years.

Tschaikowsky may be called a contemporary of both Wagner and Liszt. He was born just before the beginning of their friendship and died after they did. One of the most interesting of Tschaikowsky's letters is to his brother Modeste written from Bayreuth. This is in the collection edited by his brother on page 180. In the same collection (page 461) is a letter giving his opinion on "Parsifal," which he had just read through and studied. A long letter to Mme. von Meck (page 274) describes his fourth symphony and what it means to him.

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Assistant Concert Master
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ALFRED HERTZ, CONDUCTOR

EXPOSITION AUDITORIUM

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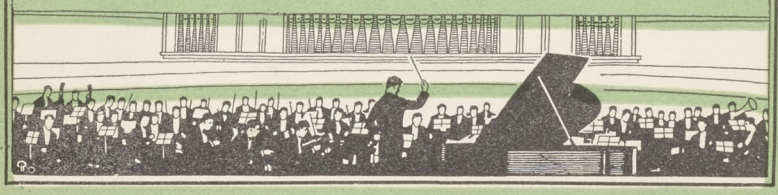
MANAGEMENT: JESSICA COLBERT

AUSPICES MUSICAL ASSOCIATION OF SAN FRANCISCO

A. W. WIDENHAM, SECRETARY-MANAGER



FIRST CONCERT

MONDAY, MARCH 12, 1923

SOLOIST: MISCHA LEVITZKI, PIANIST

PROGRAMME

[1] Overture to "The Merry Wives of Windsor" . . . . . *Nicolai*

The opera "The Merry Wives of Windsor" by Carl Nicolai, after Shakespeare's comedy, was first performed in 1849. Old as it is, the opera still holds the stage and its overture is one of the most popular in the operatic class. The introduction to the overture proper is the music played during the rising of the moon over the woods of Windsor. Likewise, the balance of the music of the overture is taken from the material that appears in the opera.

SAINT-SAENS

[2] Concerto for Piano and Orchestra, in G minor . . . . . *Saint-Saens*

Andante sostenuto
Allegretto scherzando
Presto

MISCHA LEVITZKI

Camille Saint-Saens, the dean of French composers, wrote five piano concertos and of these the one played today is undoubtedly the most popular, not only with concertizing pianists, but with Saint-Saens himself, as it was the one he most frequently selected when appearing in public. The form of the work is a bit unusual inasmuch as Saint-Saens reverses the accepted order of the first and second movements of the concerto form, the "slow" or second movement in this instance being the first.

There is no piece of music more grateful from the point of view of the pianist than the second of his five piano concertos, that in G minor. This is not only because the treatment of the solo instrument is clear and brilliant, but because the themes are worthy of the treatment and of the broad form which they are made to fill. The writing for the orchestra, moreover, is not less perfect than that for the piano.

[3] Prelude . . . . . *Jarnefelt*

This prelude unconsciously reminds one of a crowd of boys playing "follow the leader," as one instrument after the other enters with the playful main theme, stopping for a brief moment to catch their breath and then again resuming their play. It is scored for the following small orchestra: Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettle-drums, glockenspiel, triangle, cymbals and strings.

WAGNER

[4] Serenade . . . . . *Pierne*

Gabriel Pierne has made many important contributions to music His "Serenade" is much the same type of music as the one written by Moszkowski; very dainty in construction and full of melody and rhythm. It is written for muted strings.

[5] Two Piano Solos, MISCHA LEVITZKI

(*a*) Nocturne, F sharp major . . *Chopin*
(*b*) Etude, G flat major . . . . *Chopin*

[6] Introduction to Act III, "Lohengrin" . *Wagner*

In the closing scene of Act II Lohengrin and Elsa have been united in marriage, and the introduction to Act III is indicative of the joyous spirit of the wedding festivities. The principal theme, a brilliant and stirring march, dominates the whole, being interrupted by a short middle period. There is then a return to the first subject fortissimo, in full orchestra.

MISCHA LEVITZKI WILL APPEAR IN RECITAL AT THE PLAZA THEATRE, TUESDAY, MARCH 13

BEETHOVEN

SECOND CONCERT

WEDNESDAY, MARCH 21, 1923

SOLOISTS: KAJETAN ATTL, HARPIST

LOUIS PERSINGER, VIOLINIST

PROGRAMME

[1] Overture to "William Tell" . . . . *Rossini*

Rossini wrote more than fifty operas, of which "William Tell" was the last and greatest. The first movement of the overture is reposeful, expressing the solitude of Nature, and is followed by the contrasting storm, a majestic and awe-inspiring tone picture. To the storm succeeds a beautiful pastoral with a delicate melody for the English horn. As the last notes of the melody die away, the trumpets enter with a brilliant fanfare of the splendid finale, a fitting climax to a great work. It is interesting to note that at a performance of the opera in New York a few weeks ago, the overture was not played until after the first act in order that its beauty would not be disturbed by the late arrival of patrons.

[2] Dance of the Blessed Spirits from "Orpheus" . . . . . *Gluck*

FLUTE OBLIGATO, ANTHONY LINDEN

"Orpheus and Eurydice," an opera in three acts, by Gluck, was produced for the first time October 5, 1762, more than one hundred and sixty years ago. The Dance of the Blessed Spirits is drawn from the second act of the opera—that which shows Orpheus in Elysium on his search for his wife, Eurydice, the story of the opera being based on the well-known Greek myth.

MENDELSSOHN

[3] Two Harp Solos, KAJETAN ATTL

(*a*) Spring Song . . . . . *Gounod*

(*b*) Spanish Patrol . . . . . *Tedeschi*

[4] Under the Lindens, from "Alsatian Scenes" . . . . . *Massenet*

'CELLO OBLIGATO, WALTER V. FERNER

CLARINET OBLIGATO, H. B. RANDALL

Massenet's "Alsatian Scenes" are musical recollections of an Alsatian village in the days before the war of 1870 in which Alsace and Lorraine were lost to France. The second number in the suite, "Under the Lindens," recalls the peace and tranquility of the summer afternoons; the long avenue of linden, under the shade of which walked peacefully a pair of lovers, the girl gently leaning towards him, whispering softly, "Will you always love me?"

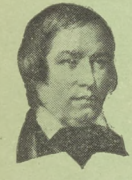
[5] First Movement from E Minor Concerto for Violin and Orchestra . . . *Mendelssohn*

LOUIS PERSINGER

This concerto, the only one Mendelssohn composed for the violin, takes its place with the greatest written for that instrument. It was written for the concert-master of the orchestra which Mendelssohn conducted. The part for the solo instrument is one of the most grateful ever written for the violin, even the bravura passages, intended to display the technical proficiency of the performer, never losing that melodic quality for which the composer was famous. The first movement is a sweeping one, affording great display of brilliance on the part of the solo instrument.

[6] Traumerei . . . . . *Schumann*

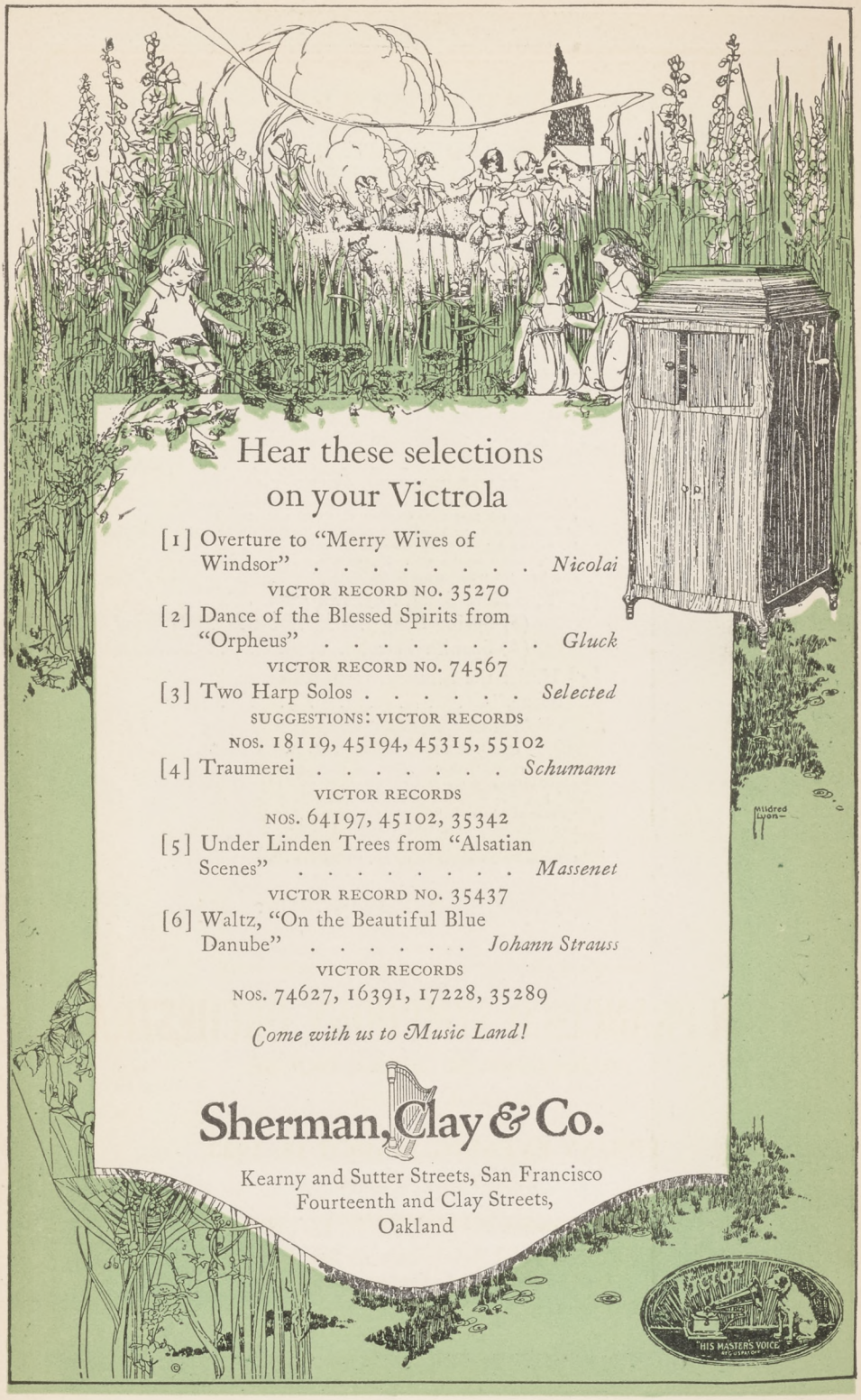
There is, perhaps, no piece more widely known than the "Traumerei" of Robert Schumann, it being in the early repertoire of all violinists. It is from the volume of thirteen pieces for piano solo to which Schumann gave the title "Childhood Scenes" and described as "reminiscences for older ones."



SCHUMANN

[7] Waltz, "On the Beautiful Blue Danube" . . . . . *Johann Strauss*

The composer of this famous waltz is in a class by himself with his nearest relatives as his only rivals. His works in dance form are very numerous, but the one played today is undoubtedly the pearl. Curiously enough, it was not a success at first, written as a chorus; in instrumental form, however, its success was instantaneous.



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[2] Dance of the Blessed Spirits from "Orpheus" . . . . . *Gluck*
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[3] Two Harp Solos . . . . . *Selected*
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[4] Traumerei . . . . . *Schumann*
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[5] Under Linden Trees from "Alsatian Scenes" . . . . . *Massenet*
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Eight-Thirty O'Clock

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Auspices, Musical Association of San Francisco

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PROGRAMME

1. Overture to "Euryanthe" ..... **Weber**

Sir Julius Benedict, who was a pupil of Weber, speaks of the "Euryanthe" overture as follows:

"The overture is rich in its effects, chivalric, repressive and passionate by turns. It includes several of the important musical and dramatic features of the opera. The leading phrase, embodying Adolar's faith in God and his Euryanthe, conjures up at once the splendor of a Provencal court, with its knights, its troubadours and fair ladies. The second subject is taken from Adolar's scene, 'O Happiness, I Scarce Comprehend Thee,' and forms a delightful contrast to the preceding; after which an unexpected and novel modulation leads to a mysterious movement, which embodies the ghostly apparition of Adolar's ancestors. There is a return to Adolar's motive, 'O Happiness,' in the original key, now a jubilant, triumphant song, inspiring and almost overwhelming by its enthusiasm and fire."

2. (a) Menuet ..... **Boccherini**

Boccherini is a unique figure among the many Italian composers of his time, in that he devoted himself almost wholly to instrumental music instead of to the opera, which latter has always been the particular ideal of his nation. The "Menuet" is a piece of music in dance rythm and of French origin. The name is derived from the French "menu" (small) and refers to the short steps of the dance.

(b) Prelude ..... **Jarnefelt**

This Prelude is scored for the following small orchestra: Two flutes, two oboes, two clarionets, two bassoons, two horns, two trumpets, kettle-drums, glockenspiel, triangle, cymbals and strings. It unconsciously reminds one of a crowd of small boys playing "follow the leader," as one instrument after the other enters with the playful main theme, stopping for a brief moment to catch their breath and then again resuming their play.

(c) Serenade ..... **Pierné**

Gabriel Pierné has made many important contributions to music. His "Serenade" is much the same type of music as the one written by Moszkowski; very dainty in construction and full of melody and rhythm. It is written for muted strings.

3. Spanish Caprice ..... **Rimsky-Korsakow**

The Spanish Caprice, although played without pause, is made up of five separate numbers. The first, entitled "Alborada," is repeated as the third number but in a different key and slightly varying treatment of the instrumentation. The second number bears the title, "Variations," the fourth, "Scene and Gypsy Song," it being a series of cadenzas in different instruments, followed by the "song" in the violins with low brass and cymbals. The last number, the "Fandango of the Asturias," is in 3-4 time, suggesting the swing of the Bolero.

INTERMISSION

4. "Coppelia" Ballet Suite ..... **Delibes**

Slavonic Theme with Variations

Dance of the Automatons and Waltz

Czardas

"Coppelia," which with "Sylvia" brought Delibes into popularity as a modern composer, is one of the most beautiful ballets in the entire modern repertoire. The story of the ballet is concerned with a maker of dolls in a little French village, one of

his dolls being very beautiful and life-size. He places this doll in an open window where it is much admired by the youths of the village who believe it to be real, and a great deal of jealousy results on the part of the village maidens.

5. Under the Lindens from "Alsatian Scenes" ..... **Massenet**

('Cello obligato, Walter V. Ferner)
(Clarinet obligato, H. B. Randall)

Massenet's "Alsatian Scenes" are musical recollections of an Alsatian village in the days before the war of 1870 in which Alsace and Lorraine were lost to France. The second number is the suite, "Under the Lindens," recalls the peace and tranquility of the summer afternoons; the long avenue of lindens, under the shade of which walk peacefully a pair of lovers.

6. Rondo on a Merry Folk Tune ..... **Albert Elkus**

This number, for small orchestra, is an elaboration of the Swabian peasant song, "Guten Morgen, Liebes Liesl." It was written the summer of 1922 and bears a dedication to Louis Persinger. The composer (Albert Israel Elkus, born in Sacramento, California, in 1884) is a graduate of the University of California and a resident of San Francisco. His "Impressions from a Greek Tragedy" received its first performance by the San Francisco Symphony Orchestra, February 29, 1920.

7. Overture, "1812" ..... **Tschaikowsky**

This unique composition commemorates the events of September 7, 1812, the day on which the advance of the army of Napoleon was so hotly disputed by the Russians at Borodino. Following the introduction, for which Tschaikowsky used as the theme a Russian hymn, the battle scene is thrillingly suggested by the use of fragments of the Marseillaise, and the Russian national hymn, with the Russian theme finally victorious; the bells of the Kremlin at Moscow filling the air with their jubilant voices as Moscow resounds with the song of the national hymn.

NOTICE

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1922 1923

Alfred Hertz
Conductor

Programme

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NEXT WEDNESDAY, MARCH 21, 3:15 P. M.

Last Children's Concert

EXPOSITION AUDITORIUM

Soloists: **Louis Persinger,** Violinist
Kajetan Attl, Harpist

PROGRAMME

1. Overture to "William Tell" ..... Rossini
2. Dance of the Blessed Spirits from "Orpheus" ..... Gluck
   (Flute obligato, Anthony Linden)
3. Two Harp Solos—
   (a) Spring Song ..... Gounod
   (b) Spanish Patrol ..... Tedeschi
   Kajetan Attl
4. Under the Lindens from "Alsatian Scenes" ..... Massenet
   ('Cello obligato, Walter V. Ferner)
   (Clarinet obligato, H. B. Randall)
5. First Movement from E. Minor Concerto for Violin and Orchestra ..... Mendelssohn
   Louis Persinger
6. Traumerei ..... Schumann
7. Waltz, "On the Beautiful Blue Danube" ..... J. Strauss

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1922—Season—1923

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Sunday Afternoon, March 18, 2:45 o'clock

ALL-WAGNER PROGRAMME

PROGRAMME

1. Prelude to "Parsifal"
2. Bacchanale from "Tannhauser"
3. "Dreams"
4. Prelude and Love Death from "Tristan and Isolde"

INTERMISSION

5. Overture to "Rienzi"
6. Entrance of the Gods into Walhalla from "The Rhinegold"
7. Good Friday Spell from "Parsifal"
8. Ride of the Valkyries from "The Valkyries"

Last Pair
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SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

Curran Theatre

Friday, March 23, 3:00 P. M.

Sunday, March 25, 2:45 P. M.

PROGRAMME

1. Symphony No. 3, in F Major.....Brahms
   - Allegro con brio
   - Andante
   - Poco allegretto
   - Allegro

---

2. Prelude, "The Afternoon of a Faun".....Debussy
3. Tone Poem, "Death and Transfiguration".....Strauss

Tickets on sale at Sherman, Clay & Co. on Monday preceding concert, hours 9 to 5; and at Curran Theatre from 10 A. M. on day of concert.

PROGRAMME NOTES

Prelude to "Parsifal".....**Wagner**

"Parsifal" was written for the Bayreuth Theatre, where it was produced July 28, 1882. For twenty-one years it was played only at Bayreuth, but on December 24, 1903, it was produced in New York at the Metropolitan Opera House. The first performance of the Prelude was a private one. It was played at a serenade by the court orchestra of Meiningen under Wagner's direction to celebrate the birthday of Cosima Wagner (Bayreuth, December 25, 1878).

This prelude, which, like all of Wagner's, is designed to lift the hearer into the particular atmosphere of the play, is built on the four themes which constitute the religious element of the drama.

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Reserve and Contingent Funds	**2,750,000.00**
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Bacchanale from "Tannhauser".....**Wagner**

"When 'Tannhauser' was first produced at Dresden, there was," writes W. H. Humiston, "after the close of the overture and preceding the scene between Tannhauser and Venus, a 'Bacchanale.' But when the composer was commanded by Napoleon III to produce the opera in Paris he decided to remodel the whole scene. So Wagner sacrificed the close, making the overture pass directly into the Bacchanale, which he entirely rewrote, using, however, the same thematic material. No one ever used the 'chord of the ninth' with a more haunting beauty than in the closing pages of this Bacchanale—for after a passionate climax the music (and action) diminishes in intensity and fervor till Tannhauser and Venus are left alone. But this is only another climax —only a Wagner could make a climax in diminuendo."

"Dreams"

"Dreams" is one of a group of five songs that Wagner wrote to poems by Mathilde Wesendonck. It was written in 1857 at the time Wagner was composing "Tristan and Isolde" and contains the germs of the love music in the second act of the opera. Wagner wrote of it: "Heaven knows that this song pleases me more than the proud scene itself. It is more beautiful than anything else I have created."

Prelude and Love Death from "Tristan and Isolde"

The Prelude is all built on the main motive of irresistible passion. Wagner himself has given a verbal account of the content of the prelude in one of his writings; after the mention of the fatal drink he says:

"Now there is no end to the yearnings, the longing, the delight and the misery of love. World, might, fame, splendor, honor, knighthood, truth and friendship all vanish like a baseless dream. Only one thing survives: desire, desire unquenchable, and ever freshly manifested longing—thirst and yearning. The only redemption: death,

the sinking into oblivion, the sleep from which there is no awakening. The musician who chose this theme for the prelude to his love drama, as he felt that he was here in the boundless realm of the very element of music, could have only one care: how he should get bounds to his fancy; for the exhaustion of the theme was impossible. Thus he took once for all this unsatiable desire; in long-drawn accents it surges up, from its first timid confession, its softest attraction, through throbbing sighs, hope and pain, laments and wishes, delight and torment, up to the mightiest onslaught, the most powerful endeavor to find the breach which shall open to the heart the path to the ocean of the endless joy of love. In vain. Its power spent, the heart sings back to thirst with desire, with desire unfulfilled, till at last, in the depth of its exhaustion, the starting eye sees the glimmering of the highest bliss of attainment. It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force."

Overture to "Rienzi"

The overture to "Rienzi" is in regular form, for the opera was written before Wagner had made his new departure in music. It is based upon themes from the opera. It opens with a slow movement, announced by trumpet calls, introducing after a few measures an im-

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pressive theme for the strings, Rienzi's prayer for the people. This is repeated by woodwinds and brasses with an accompaniment of violins and violas. At the close of this repeat the main section begins with the theme sung by the chorus at the end of the first act, in which occurs also the battle hymn, assigned to the brasses fortissimo, and combined with the theme of Rienzi's prayer. An episode based on the theme of the slow movement leads to the second subject, sung in the finale of the second act. In the reprise, the second subject is connected with a counter-theme for the trombones. A coda of vigorous intensity, founded on the battle hymn, closes the overture.

Finale and Entrance of the Gods into Walhalla from "The Rhinegold"

The story of "The Rhinegold" is concerned with the gold that, having been given into the keeping of the Rhine maidens, is stolen by the Niebelung dwarf, Alberich, who had been told by the mocking Rhine daughters that only he who foreswore love could obtain possession of the treasure, which if fashioned into a ring would confer un-

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Tickets for all concerts are placed on sale at Sherman, Clay and Company's box office on the Monday preceding each concert. Orders may be telephoned in: Sutter 6000, Local 36. Tickets reserved must be called for before five P. M. on the day preceding the concert. On the day of a concert, tickets for that concert will be at the Curran Theatre. Season tickets may be purchased at any time during the season for the remaining concerts in the series.

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The continuation of the San Francisco Symphony Orchestra is made possible through the voluntary contributions received. Amounts of $100 and above constitute a membership in the Musical Association; lesser amounts may be subscribed to the Emergency Fund. Subscriptions may be made at any time.

limited power on its owner. Wotan, in order to assure himself of a secure place from which to govern the world, has had a marvelous citadel built for himself and the gods by the two giants, Fasolt and Fafner, to whom, as a reward, he has promised Freia, the goddess of youth and beauty. When the giants arrive to claim their payment, Wotan temporizes. He has sent Loge round the world to discover something that the giants would take instead of the goddess, and the messenger returns, even as Fasolt and Fafner are demanding Freia. Loge narrates the story of Alberich, who had stolen the Rhinegold and fashioned it into a ring that confers endless power on the possessor. The giants are filled with desire to obtain this ring, and they agree to renounce their claims to Freia if Wotan will wrest it from Alberich and give it into their keeping. Wotan obtains the Rhinegold by cunning, but in his wrath Alberich curses the ring and all who may

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possess it. Not joy shall it bring, but only pain, fear and death. In the fourth and last scene of "The Rhinegold" the giants are given possession of the ring. The curse begins to work. Fafner and Fasolt quarrel for the ownership of the treasure, and the latter is slain. Horror falls on the onlooking gods, and to clear the air, Donner conjures up a thunder storm. As the clouds disappear, a rainbow, blindingly radiant, is seen to stretch from the valley to Wotan's castle, Walhalla, which, illumined by the evening sun, gleams with scintillating brilliancy. Wotan hails the citadel, and, led by Wotan and Fricka, the gods pass slowly to Walhalla over the rainbow. From below there is heard the mournful cry of the Rhine maidens, lamenting their lost treasure.

Good Friday Spell from "Parsifal"

The Good Friday Spell is an excerpt drawn from the third and last act of the opera. The scene presents a pleasant landscape with a hermitage in the foreground. Gurnemanz, now an old man, emerges from his hut. He has heard groans, and proceeding to a thicket of brambles, discovers the unconscious form of Kundry. He restores her to consciousness and learns that she has come to resume her services to the knights of the Grail. Soon a knight in black armor appears.

EDWARD F. SCHNEIDER

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It is Parsifal, who has searched long and vainly for the home of the Grail. Gurnemanz, not having recognized the stranger, reproaches him for having entered armed the sacred precincts of the Grail. Laying aside his armor, Parsifal is made known, and Gurnemanz narrates how the knights of the Grail have fallen upon an evil plight; for Amfortas no longer takes the hallowed cup from out its shrine, or administers the sacred food. Parsifal is overcome with grief and anguish. He is led by Gurnemanz and Kundry to a spring, and there the woman bathes his feet and dries them with her hair, while Gurnemanz anoints him king. Parsifal bends down to the spring and taking a little water in his hands baptizes Kundry. He turns around and perceives the smiling beauty of the woods and fields, and Gurnemanz explains that the loveliness of nature on this Good Friday is an expression of the world's gratitude to the Redeemer. They now proceed to the Hall of the Grail. Titurel has died of the privation caused by the withholding of the Grail, and his body is brought in for burial. Amfortas is also borne in on a litter; for he is about to uncover the holy chalice. Meanwhile Parsifal and his companions have entered unperceived. As Amfortas in agony exposes his wound, Parsifal comes forward, touches it with the sacred spear, bidding him be healed. Parsifal then takes the Grail and kneels in prayer before it. The cup glows with light; from above a white dove descends, and hovers over Parsifal, who waves the chalice gently to and fro. Kundry sinks slowly down before him, and dies at his feet. Gurnemanz and Amfortas kneel in homage before Parsifal, and from above there floats down the sound of voices softly singing, "Wondrous work of mercy! Salvation to the Savior."

Ride of the Valkyries from "The Valkyries"

The Ride of the Valkyries opens the third act of the opera. The scene is a rocky mountain-top, over which clouds are driven by the

storm wind. Occasional flashes of lightning reveal other peaks in the far distance half hidden by the mists. The Valkyries—daughters of Wotan and Erda—race over the rocks on their steeds. It is their mission to carry to Walhalla the dead bodies of heroes who have fallen in battle, there to become the protectors of the gods; and as the horses fly through the mists the forms of the slain warriors are to be seen hanging from their saddles.

Wagner made the arrangement of this excerpt for concert performance. It is written in B minor, 9-8 time, and is based throughout on the bold theme which suggests the impetuous energy of the flight of the Valkyries as they ride their horses through the clouds.

Compiled by Music Department, Public Library

One of the best books for students and amateurs is Mason's "The orchestral instruments and what they do." It is well illustrated and for anybody who has not the opportunity of hearing each instrument alone until accustomed to its sound, it helps one to identify with the eye until the ear becomes trained.

Percy Scholes, the music critic for the London Observer, has written an interesting little book called "The listener's guide to music," dedicated "To the concert-goer (actual and potential) on both sides of the Atlantic." It is addressed "not to students and connoisseurs, but to plain, simple people who like music but are a little bewildered by its complexity and by the pace at which it passes across their attention." One chapter explains simple terms, another shows how the composer works, another tells what the listener really needs to know.

Other books are listed:

Krehbiel—How to listen to music.
Henderson—The orchestra and orchestra music.
Elson—Orchestral instruments and their use.
Gilman—Stories of symphonic music.
Lee—The story of symphony.
Spalding—Music: an art and a language.
Seymour—What music can do for you.

The Outlook is publishing a series of articles about music from time to time. They are by W. J. Henderson and a few of them are, "What is good piano playing?" "About good violin playing," "Tests of orchestral playing."

These are all good articles and good books. With them you can get enough theory and "technique" of listening to enable you to grasp the music and through technical understanding reach the emotional comprehension which alone yields to the listener the full beauty of the music.

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The San Francisco Symphony Orchestra

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Assistant Concert Master
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Gluschkin, M.
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Koenig, H.
See, Orley
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Willard, J. M.

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Manchester, W.
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Gold, J.
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Heft, A.
Hoffman, H. H.
Sargeant, W.

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Purt, B.
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Dierich, F.
Kolb, R.

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Schwarzmann, J.
Hranek, C.

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AN APPRECIATION

THE BOARD OF GOVERNORS desires to express its grateful acknowledgment of the support received from the Members of the Association and Subscribers to the Emergency Funds, which has made possible the splendid artistic success of the season just closing, and also of the enthusiastic appreciation of the work of Mr. Hertz and the Orchestra, so definitely evidenced by the attendance throughout the season.

During the last several years it has been the custom to give a concert in the Palm Court of the Palace Hotel in compliment to Members and Subporters. Owing to the recent large increase in the number of subscribers to the various funds, it was found impracticable to attempt a Members' Concert this season because the number to be invited could not be accommodated. Next season a way will be found to provide a Members' and Subscribers' Concert.

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1922—Season—1923

LAST PAIR OF SYMPHONY CONCERTS

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CURRAN THEATRE

Friday Afternoon, March 23, 3:00 o'clock

Sunday Afternoon, March 25, 2:45 o'clock

PROGRAMME

1. Symphony No. 3, in F Major.....Brahms

   Allegro con brio

   Andante

   Poco allegretto

   Allegro

---

2. Prelude, "The Afternoon of a Faun".....Debussy

3. Tone Poem, "Death and Transfiguration".....Strauss

PROGRAMME NOTES

Symphony No. 3, in F major.....Brahms

Brahms worked on his Third Symphony in 1882 and in the summer of 1883 completed it, the first performance being given at a Philharmonic Concert in Vienna, December 2, 1883, Hans Richter conducting.

Hans Richter in a toast christened this symphony the "Eroica." Hanslick remarked concerning this: "Truly, if Brahms' first symphony is characterized as the 'Pathetic' or the 'Appassionata' and the second as the 'Pastoral' the new symphony in F major may be appropriately called his 'Eroica.' " Yet Hanslick took care to add that the key-word was not wholly to the point, for only the first and last movements are of heroic character. The Third Symphony, he says, is indeed a new one. "It repeats neither the poignant song of Fate of the first, nor the joyful idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral March in Beethoven's 'Eroica.' It recalls in its musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

First movement. Although the principal theme does not actually begin until the third measure, the upper part of the three preceding chords plays an important part in the unfolding of the music. A subsidiary idea, more tranquil, appears in the violins and 'cellos, leading into the second theme, set forth in A major by the clarinet and bassoon. The time changes again, the oboe giving out the three "motto" notes which opened the movement. The first part closes in A minor and is then given repetition. The Development works out both themes, the "motto" being also heard in the horn and oboe. The Recapitulation begins with the three chords which had opened the movement, the principal subject proper appearing as before, in the violins. The second theme, now in D major, is again given to the clarinets and bassoons. A modulation leads to F major, in which key an elaborate coda closes the movement.

Second movement. The subject is given out in four-part harmony by the clarinets and bassoons. The theme is repeated in varied form and the second subject enters in the clarinet and bassoon and is taken up five measures later by the oboe and first horn. The strings and woodwind answer each other in a two-measure phrase, and a

variation of the opening measure of the first theme follows, the movement finally coming to a close with a tranquil coda, based on the material of the principal theme.

Third movement. The movement opens without introduction with the theme in the violoncellos. After twelve measures, the theme is taken up by the first violins and still later by the flutes, oboes and horns in octaves. The trio then follows in A flat major, its subject being given out by the woodwind. A tranquil passage follows in the strings, and the theme of the trio again appears. There is heard in the bassoon and clarinet a suggestion of the three first notes of the movement, a long pause on E flat, and the first part returns with the melody in the horn instead of the violoncellos, as before. The theme is taken up by the oboe, and, for a third time, by the first violins and violoncellos. A coda closes the movement.

Fourth movement. The principal theme of the finale opens in the strings and bassoons. The woodwind takes up this material and

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a hymn-like theme is presented in A flat major by strings and wind. A forceful passage is then given out by the full orchestra (trombones excepted), leading to the second subject proper, which is sung in C major by the horns and violoncellos. This theme, is, in its turn, followed by the subsidiary section shouted forth by the full orchestra. The Development is concerned with the opening theme, but the space devoted to actual working out of this material is limited. Yet the Recapitulation is employed for the purposes of development as well as for that of repetition. This closing division presents the principal theme in the woodwind, only partially in accordance with the form in which it stood at the opening of the movement. The hymn-like subject is suggested rather than actually repeated, and the same may be said of the passage leading to the second theme. The second subject appears in F major, its subsidiary section being in F minor. The Coda begins with development of the principal theme, and there is also further working over of the hymn-like subject in the brass and woodwind. At the end there reappear the "motto" notes which opened the first movement and—in a tremolo of the first violins—the beginning of the principal theme of that movement. With this material the symphony comes to its conclusion.

Prelude to "The Afternoon of a Faun".....**Debussy**

Debussy is one of the most interesting and original of modern composers. His most famous orchestral work is the prelude "The Afternoon of a Faun." It was composed in 1892 and first played at a concert of the Societe Nationale in Paris, December 23, 1894. It is based on an eclogue of Stephen Mallarme, the substance of which is summed up by Edmund Gosse as follows:

"A faun, a simple, sensuous, passionate being, wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recepient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No. But Naiads plunging? Perhaps. Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A

garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah, the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficient yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep."

In writing of this composition Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed; the oboe enters, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo 'cello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

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Tone Poem, "Death and Transfiguration".....**Strauss**

"Death and Transfiguration," the third of a series of tone-poems contributed by Strauss to the literature of symphonic art, is undoubtedly the most popular of the three, and is generally regarded as the most satisfactory from the structural and emotional viewpoint. The score is prefaced by a poem, the author of which was Alexander Ritter. It should be pointed out, however, that the music was written first and that the verses were supplied afterward; but as Ritter was an intimate friend of the composer and, indeed, we have it from Strauss himself, the inspirer of his later style, it may be believed that the composer of "Death and Transfiguration" communicated the general programmatic basis of the work to Ritter who merely worked out the story of the piece in verse. The following is a paraphrase of the poem made by W. F. Apthorp:

"In a necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled desperately

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(Mezzo-Soprano)

ITALIAN ROOM—HOTEL ST. FRANCIS

MONDAY EVENING, MARCH 26, 1923

Program

Trio C Major, with Mezzo-Soprano Solo.....George Edwards
(First time in San Francisco)
Concerto E Flat Major (Violin).....Mozart
Trio B Flat Major, Op. 97.....Beethoven

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with death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall of the room, whose awful silence gives a foreboding of the nearness of death. Over the sick mans pale features plays a sad smile. Dreams he on the boundary of life, of the golden time of childhood?

"But death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of death. What frightful wrestling. Neither bears off the victory, and all is silent once more. Sunk back, tired of battle, sleepless as in fever-frenzy, the sick man now sees life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence. Then the youths' saucier play, exerting and trying his strength, till he ripens to the man's fight and now burns with hot lust for the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering,

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the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. That he has ever sought with his heart's deepest yearning he still seeks in his death sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

"But from the heavenly space sounds mightily to greet him that which he yearningly sought for here: deliverance from the world, transfiguration of the world."

The work opens lento, with hesitant minor thirds in the strings, and ghostly tones in the wood-wind and horns, all rendered more tremulous by the taps on the kettledrum. The harp enters with arpeggios, and the first flute gives out a wonderfully pathetic theme, which, alternating with the first theme, establishes the mood of the opening. Then the first oboe announces the theme of memory. With the accompaniment of the harp these three themes are developed in the full orchstra. The taps of the drum, and the repetition of the first theme brings us back to the man's physical agony. He is in his first struggle with death. The section comes to a tutti climax with the strings tremolo. Then the chief theme, that of Transfiguration, is announced

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once in the horns, trombones, trumpets and strings—a premonition, in the man's delirium of pain, of his approaching death and glory. The orchestral exaltation now gives place to the dreams of youth, represented by the theme of memory, accompanied by triplet figures in the strings. This is developed along with the pathetic second theme, and the orchestra gradually thickens as we approach the episode of manhood. First it is virile and triumphant, then it becomes a passionate struggle. In the long and agitated passage that follows, frequent mutterings and tappings of the trombones and kettle-drums recall to our minds that the dreams are but the ravings of a sick man. The music becomes more delirious, and with a violent strigendo we are brought to the second statement of the Transfiguration theme in the harps, strings and lower brass. Then for a moment we are again in the death agony. Yet again the vision of Transfiguration, played with the same scoring but a semi-tone higher. Another struggle, and another statement of the Transfiguration theme, still higher in key and richer in instrumentation. The ecstatic vision lasts a moment, then the strength of the dying man breaks and the tremolo strings show his exhaustion. A last violent struggle, molto agitato, and we suddenly find ourselves, as though by magic, in a new world, opening our eyes slowly to a glory which is beyond our comprehension. Above the long pianissimo roll of the kettle-drums we hear sustained notes of the lowest bass instruments. The horns, in their lower register, begin to intone the Transfiguration motif. Other instruments join and the theme mounts higher and higher in the orchestra, with an accompaniment in the strings derived from the theme of youth. The roll of the kettle-drums continues throughout this long passage until the tranquillo when the Transfiguration theme has been taken up by all the wood-wind and brass, together with the harps, in full and triumphant C major harmony, in a form, which for sonority, breadth and nobility, has few equals in music. What follows is not to be described on paper. It is a long-sustained and increasingly rich development of the Transfiguration theme in stately measure, rising to a splendid climax. Thence is becomes quieter and we seem to feel the eternal benediction descending upon the tired soul. The work ends on

a full C major chord played pianissimo by the whole orchestra. In its supreme inspiration and beauty this final episode of Transfiguration has hardly a parallel in all modern music.

Pope's ode, "The Dying Christian to his Soul," may be quoted as a spiritual interpretation of this music:

Vital spark of heav'nly flame!
Quit, oh quit this mortal frame;
Trembling, hoping, ling'ring, flying;
Oh the pain, the bliss of dying!
Cease, fond Nature, cease thy strife,
And let me languish into life.

Hark! they whisper; Angels say,
Sister Spirit, come away.
What is this absorbs me quite?
Steals my senses, shuts my sight,
Drowns my spirits, draws my breath?
Tell me, my Soul, can this be death?

The world recedes; it disappears!
Heav'n opens on my eyes! my ears
With sounds seraphic ring:
Lend, lend your wings! I mount! I fly!
O Grave! where is thy Victory?
O Death! where is thy Sting?

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One of the best books for students and amateurs is Mason's "The orchestral instruments and what they do." It is well illustrated and for anybody who has not the opportunity of hearing each instrument alone until accustomed to its sound, it helps one to identify with the eye until the ear becomes trained.

Percy Scholes, the music critic for the London Observer, has written an interesting little book called "The listener's guide to music," dedicated "To the concert-goer (actual and potential) on both sides of the Atlantic." It is addressed "not to students and connoisseurs, but to plain, simple people who like music but are a little bewildered by its complexity and by the pace at which it passes across their attention." One chapter explains simple terms, another shows how the composer works, another tells what the listener really needs to know.

Other books are listed:

Krehbiel—How to listen to music.
Henderson—The orchestra and orchestra music.
Elson—Orchestral instruments and their use.
Gilman—Stories of symphonic music.
Lee—The story of symphony.
Spalding—Music: an art and a language.
Seymour—What music can do for you.

The Outlook is publishing a series of articles about music from time to time. They are by W. J. Henderson and a few of them are, "What is good piano playing?" "About good violin playing," "Tests of orchestral playing."

These are all good articles and good books. With them you can get enough theory and "technique" of listening to enable you to grasp the music and through technical understanding reach the emotional comprehension which alone yields to the listener the full beauty of the music.

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The San Francisco Symphony Orchestra

1911–1923

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1911–1923

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Corinne Frada (Mendelssohn, Concerto No. 1, G Minor, Op. 25) III
Frances Rock-Shafter (Saint-Saens, Concerto, G Minor) II
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Mme. Herbst-Wright (Weber, Agathe's Aria, from "Der Freischutz") II
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(Thomas, Song of the Drum Major, from "Le Caid" XII

CHORAL WORKS—

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